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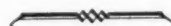
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REPERTOIRE AND REVIEWS

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Carl F. MUELLER: *Faith Hope and Love*, 18p. e. (G. Schirmer, \$1.25). "A trilogy for organ based on familiar hymntunes." There are three movements, written somewhat as free fantasies. *A Song of Faith* includes the tunes to "My faith looks up to Thee," "Faith of our fathers." *A Song of Hope* makes use of "Holy Spirit Truth divine," "Rise my soul and stretch thy wings." *A Song of Love* uses "O Love that wilt not let me go," "Jesus Lover of my soul." The aim is to furnish music for the services, and since the Composer is working in a Presbyterian Church the tunes he has selected are known not only to Presbyterians but to other denominations as well. That makes the music doubly useful, as there is nothing to be gained—but much to be lost—in using hymntune preludes where the tune is not thoroughly known to the listeners. These three pieces, published under one cover, give the impression of improvisations into which the improviser here and there injects a hymntune, doing it in such a direct way that it can still be heard for just what it is. The grouping is evidenced in the titles, faith, hope, and love. In playing music of this free kind, the beginner needs to be careful that he does not ruin the effect through his inability to weld the joints together; each composition is to hang together as a complete entity, and not be disjointed as though consisting of a half-dozen entirely unrelated pieces.

Rameau, ar. Karg-Elert: *Two Ritournelles*, 6p. me. (Schmidt, 60c). The first is a *Musette* in stately mood and 3-4 rhythm; the second is *Tambourin* in E-minor, with something of the so-called Oriental flavor.

Powell WEAVER: *A Prayer of St. Chrysostom*, 4p. e. (J. Fischer & Bro., 50c). Here is a fine piece of music for morning or evening prelude, or for offertory. Its title makes it church music, and we therefore expect no strong rhythms or violent tunes, and we get none; what we do get is a meditative melody set over a good accompaniment and built into a piece of music that succeeds in saying something interesting enough to be worth hearing. It begins softly, builds up to full-organ climax, and ends softly; that about fits the T.A.O. definition of 'ideal prelude.' In the middle section we

get a pedal treatment reminding us of the fine effect Beethoven achieved in one of his piano sonata slow-movements. Recommended to every organist who wants to play church music in the church service.

R. Nathaniel Dett's "Ordering of Moses"

• The new oratorio, published by J. Fischer & Bro. and reviewed on our May page 150, won unusual praise when it was given its premiere at the Cincinnati May Festival under the baton of Goossens, May 7. Nina Pugh Smith in the Cincinnati Times-Star said it "is so interesting and so human that a single hearing of it is not enough for music lovers." Frederick Yeiser in the Cincinnati Enquirer said: "Dett knows his job whether he happens to be writing for chorus or orchestra. His choral fugue on 'Go Down Moses' can hold its own with some of the best of them." Dwight L. Bicknell in the same paper quoted it as being "the most important contribution to music yet made by a member of the Negro race." Olin Downes, covering the festival for the New York Times, said the oratorio had "a conspicuous success . . . The musical emblem and predominant motive of the whole work is the great thunderous Negro spiritual, 'Go Down Moses,' heard in the orchestral introduction, sung in its original form, and with vocal and instrumental counterpoints and developments, through much of the score. This score especially in its second part, greatly excited the audience . . . Mr. Dett had reason to congratulate himself upon the effect of his music."

These quotations are given to further support the original review. In actual performance the oratorio stood up even better than the review predicted. Again the house of J. Fischer & Bro. has put into print an outstanding American composition in one of the larger forms, which deserves to rank in the Fischer catalogue along with the Deems Taylor opera published by Fischer some years ago.

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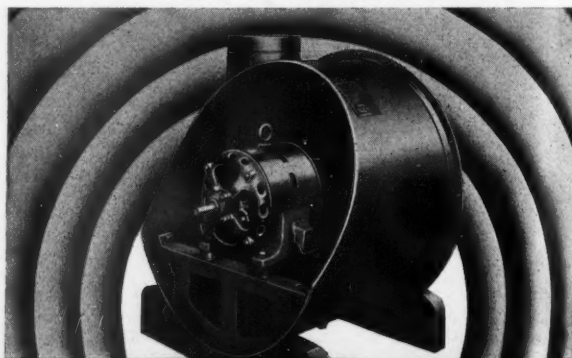
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A4+ — Robert H. TERRY: *"Lead on O King eternal,"* 12p. me. (J. Fischer & Bro., 15c). A brilliant and easy praise anthem for any festival service. It opens with three introductory measures of Trumpet music, and then the chorus begins, fortissimo, in simple direct music for the full choral resources. On page three is a brief phrase for women's voices, answered by men's voices, but otherwise it is straight four-part writing, the parts laid out for greatest brilliance. It would make a stirring processional for the choir on some festival occasion.

HISTORY OF MUSIC

A book by Theodore M. Finney

• 6x9. 633 pages, cloth-bound, illustrated. (Harcourt, Brace & Co., \$3.75). "A comprehensive history of music from the Greeks to American jazz . . . presented so that the reader can make a sympathetic approach to composers of all time and to all musical creeds. The Author has endeavored to lead the reader to the music itself, realizing that history cannot be substituted for music . . . Primarily a story of the art of music and of its development and growth . . . fulfilling its purpose in meeting the needs of the reader who wishes a thorough general knowledge of the history of music."

The book is divided into eight parts, such as: 1. Ancient period, ancient Greek to early Christian; 2. Medieval period, from 850 A.D.; 4. Instruments; 5. Beginning of modern period; 8. Twentieth century. It begins with speculations as to why music was first used, when, and how; and this process is carried forward till we begin to get plainsong, then two-part singing in fourths, expanded to four-part work in fourths, fifths, and octaves. It is the story of music, not of musicians, though the musicians participating in the story are everywhere mentioned with due credit. And the stage is the church; music seems to have been made for the church, and in turn the church developed it. At the end of each chapter the Author gives a list of books covering the materials of the chapter and supplements it with a list of phonograph recordings that illustrate the music of that period. After 120 pages we reach John Dunstable (died in 1453) the first composer

"whose influence was strong enough to make him the center of a school" of composition, and he and his school were English. Since this is history of music, not of musicians, we have been given many examples of music, and the examples have developed from the simple signs first used, to three-part counterpoint that begins to look quite respectable.

"The organ," says page 188, "because it was the instrument of the church and consequently attracted the attention of the best-trained musicians, was the first instrument to attain a style and literature." Francesco Landino, "born about 1325," is given as the first organist to attract attention for his performance and compositions. Collections of organ music and books of instruction began to appear as early as 1452. Bach and Handel are dealt with in chapter 23, beginning on page 323 and filling about twenty pages. Familiar ground is covered from that point onward, till we reach the ultra-moderns of the post-war 'heritage'.

The American chapter, toward the end of the book, graphically outlines whatever America has contributed to music, centering chiefly on MacDowell, but including "the pre-jazz Broadway group," "jazz," and "jazz composers." Says this interesting chapter:

"That jazz originated in 'Tin Pan Alley', as the workshop of Broadway is colorfully named, is another popular misconception. Jazz, in its early crude form, was first introduced in Chicago, in 1915, by Joseph Gorham. To traditionally-trained musicians, such as Paul Whiteman and Ferde Grofe, must go the credit for making jazz respectable."

Musicians are named and discussed only in so far as they contributed to the development of music itself; once again let us say it is strictly a history of music, not of musicians. All in all, it is as good a history of music as could be written; readable, understandable, logically arranged. A splendid book in every particular.

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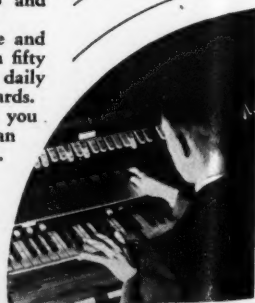
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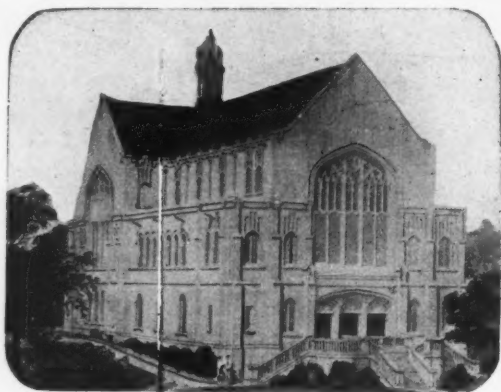
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if
not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,
bass, high-voice, low-voice, medium-
voice solos (or duets etc. if hyphen-
ated).

o.u.—Organ accompaniment, or un-
accompanied.

e.d.m.v.—Easy, difficult, moderately,
vary.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail
photo.
p—Photo of case or auditorium.
t—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a
composer's name indicate publisher.
Instrumental music is listed with com-
poser's name first, vocal with title
first. T.A.O. assumes no responsibility
for spelling of unusual names.

Recitals: *Indicates recitalist gave
the builder credit on the printed
program; if used after the title of a
composition it indicates that a "solo-
ist" preceded that work; if used at
the beginning of any line it marks
the beginning of another program.

Services: *Indicates morning serv-
ice; also notes a church whose min-
ister includes his organist's name
along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's
vi—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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JUNE, 1937

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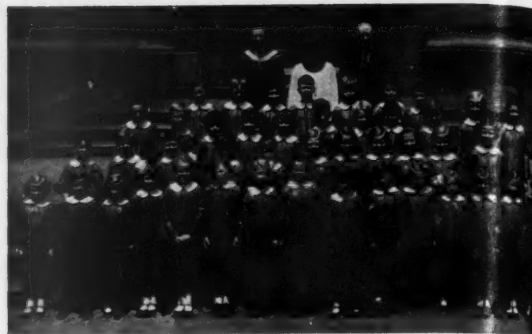
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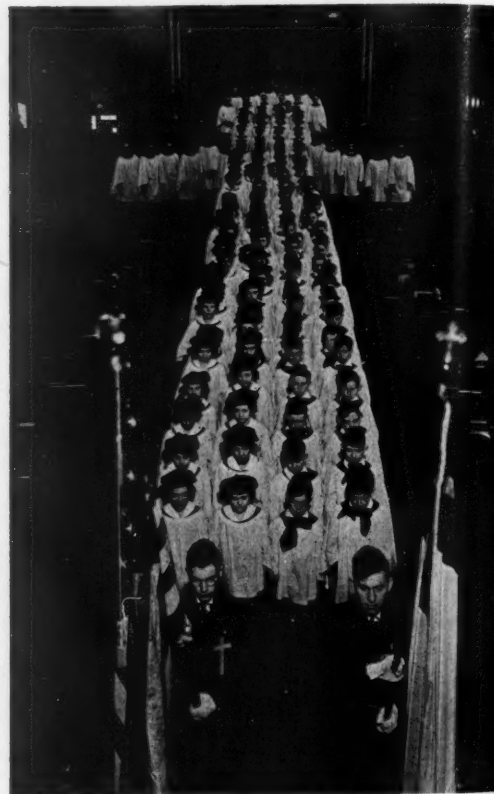
THE CHOIRS' DOMAIN

Top, the organist's office; middle, one of the five vestries for the five choirs; bottom, a corner of the choir-room.



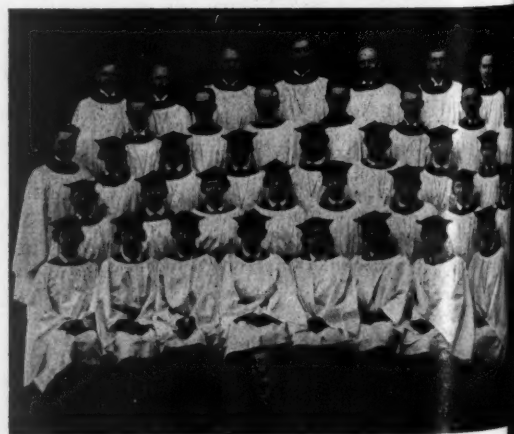
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About It by Editorial Request for Others' Benefit

By C. HAROLD EINECKE

SEVEN YEARS AGO when I came to Grand Rapids, Michigan, and had a look at the Park (First) Congregational Church I wondered where and how I was ever to begin to create anything to produce music in this place. The church had just undergone a tremendous change in its worship setup—a completely remodeled sanctuary with an altar, reredos, chancel, and new organ. Ralph Adams Cram did the plans, American Seating and Aeolian-Skinner the work; the congregation were in somewhat of a daze because of such new and beautiful surroundings, and this after having had a paid quartet and a high curtained organloft and no liturgy.

My chief difficulty was that I did not know one person in the whole city; I almost had to sit and wait for something to happen, but I went ahead and announced my plans and called my first rehearsal of the adult group. Eight men and women responded, some were good; three of those original eight are still singing in my chancel choir.

I had had choirs before and had done quite a lot of organ-playing around the country. Experience has taught me that no set rule of organization can be laid down, simply because each church is like a person; it has different personality and temperament: a director needs tact, logic, patience, humor (and lots of it) and a firm conviction of the need and usefulness of a ministry of music.

During the period of seven years many changes have had to be made; much education and hard work have gone into the moulding and building of my choirs. Many directors, in order to show the world and their own church how efficient they are, try to see how many choirs they can organize. One church in particular that I have in mind has eight choirs, most of which have ten or twelve members and are incompetent to do decent music; but never the less this church proudly boasts eight choirs. Some churches boast even more.

My theory as to the necessity of choirs in churches of the present day is this: The time has come; we had better wake up to the fact that the day has long since passed when a makeshift choir and fair playing of an organ prelude are the ways and means of a good organist. Organists must learn the technic of choral direction and voice training, and maintain organ playing of more than a passable degree of efficiency. Anyone who argues that a good organ player can automatically become a good trainer of voices is as impossible as a choral director who insists that the French Horn

is a good stop for accompaniment of voices—each half of the church organist's art must be expertly trained in these two separate fields. I used to be firm in my belief that a good musical training in the usual fields and a knowledge of organ playing were enough to hold any good church job which included choirs; for that reason I studied with some of the best organ teachers in this country and in the best university of this land, and received a fine education from them. I revere these men and highly esteem them more than any people I have ever known; but I had to have a shock to wake up to the fact that unless I got into step with progressive thinking and acting, soon "everyone would be out of step but me."

I decided to see what could be learned from the Westminster Choir School plan, of which I had heard so much and thought so little. One summer at that School not only convinced me of my many shortcomings but opened my eyes when I saw people in higher places than I floundering over the same problems. Then too I learned the sacredness of my work and the importance of character-building from Dr. Williamson. It brought to my mind something besides technic and music and salaries. During the past six years I have been able to help more people "find themselves" through their work and associations in the choirs than through any medium of music I could have used. Vocations and professions have been directed, sorrows and disappointments have been comforted, personalities and characters have been changed, families have been brought into the church, and hundreds of other things too numerous to mention have been done—but through these choirs and the music they sing have come many experiences which have really made the work here a ministry and a challenge to my life. One young man out of college a few years who loved to sing, came into my choir a confirmed atheist; last year he and his wife joined the church and he told the minister it was the messages of the anthems and the sincere conviction of the director that made him suddenly aware that there really was a God.

When I came to this church the equipment was nil—about twenty quartet anthems were in the library and four anthems of more than fifteen copies; a small upright piano, and no place in particular to rehearse. The Parish House was a large place but entirely unsuited for choirs or their training. The repertoire included in these pages has taken time and thought to build, but we are now comfortably on

our way to good and better music and within the next five years we should have a fine library and a complete one.

I do not believe that a director should see how many choirs he can form, nor should he try to include the entire city in the roster. The only reason I have five choirs is that that number seems to cover our needs—some churches would want less and perhaps some more.

I found that the girls did not wish to be included with the boys from ages 10 to 16—the age when they are most timid and sensitive; I think a girls' choir, such as I have of fifty-five voices, can do splendid work and excellent music in three and four parts if the ages are from 10 to 16 years. Careful arrangement of the voices is most necessary, but this is not difficult when one understands girls' voices of this age.

My boys' choir has grown so that today we have forty-five fine sturdy boys from the ages of 9½ to 15 years; augmented with the men's voices this makes a useful and helpful choir. In order to bring in more of our own church people, and in order to build into the lives of the children the meaning of choir work and church membership, I formed a probationers' choir which now numbers sixty, and at this age found little or no confusion in mixing the boys and girls—I take them from 5 to 9 years of age. This choir is the most interesting and valuable of all, because at that age impressions are lasting and boys and girls promoted from that choir to my other choirs prove the most capable and helpful. This choir learns all the music from mouth to ear and they receive a good sound training in church conduct, technic, history, and how to make themselves useful. It is amazing how these little choristers will criticize the chancel choir if they should fail to perform some liturgical duty.

The importance of the probationers' choir is such that we have assigned its direction to Mrs. Einecke who thus can concentrate all her attention upon it. She teaches them the music, tells them interesting stories about the church and all it stands for, and provides for them a background of reverence that builds into the boys and girls a foundation for usefulness to the church and community throughout all the rest of their lives. She has done splendid work with them. Mrs. Einecke is also director of religious drama in our church.

After a few years I found that boys and girls who had outgrown the girls' and boys' choirs were left 'out in the cold' and a number of them asked me to find something for them to do. They had had just enough to make them want more; young people like to be kept busy, they like to feel that the church wants them, that they can assist in the services of the church and be a part of it. With that in mind I formed a choir of young men and girls from the ages of 17 to 20 and this choir has proved to be one of the great assets; it has kept a grip on the young people, and they have found other places of usefulness too, in guilds, societies, and Sunday School work. They make fine leaders because they have had a sound training in the fundamentals of church history, the church year, the Bible, and church music; they have gained a new reverence of the sanctuary and regard themselves as real assistant ministers, no matter in what place they find themselves.

My adult or chancel choir now numbers fifty; all these people, from the youngest to the oldest, are entirely volunteer—not one cent is spent in payment for choir services.

The question naturally arose and it was decided that we would have to have vestments. The Mens' Club asked that they might buy the vestments for the boys, our United Workers Society of Women took over the girls, and the chancel choir bought their own by giving concerts, luncheons, shows, and what not. The chancel choir paid \$500. for their vestments and the others were in proportion; this was shortly after the organization of the three choirs. We purchased all our vestments from Whippel Co., Exeter, England. They

are beautifully tailored, made of purple russell cord for the cassocks, and Irish linen cottas; the ladies wear a semi-stiff Canterbury three-cornered cap and small white turn-over linen collar, the men wear wing collars and purple ties, and all wear black shoes and stockings. The ladies wear a special low-heeled shoe—all the same kind. My idea is that nothing is too perfect for the house of God. Why have the music beautiful and then have everything else out of harmony? It is like going into a beautifully furnished room where all the pictures are crooked and chairs topsy-turvy.

Later, when the group of older young people were organized, I had by that time organized the mothers of the choristers into a very active Choirmothers' Guild, so they purchased for an additional \$400. the vestments for this group. At this point we thought it would be wise to get a contrasting color for this particular choir. All the rest wore purple cassocks and caps, so we bought brilliant scarlet cassocks with white cottas and when all the choirs are in processional it is a beautiful and inspiring sight indeed.

In order to give the little fellows in the probationers' choir something to look forward to, I decided it best not to buy them such expensive vestments, so asked the choirmothers to make inexpensive purple vestments with a small white turn-over collar—all alike for boys and girls, and no caps. The girls all wear small white bows in their hair and they all have white hose and black slippers—we have a capacity crowd when that little group marches up to the chancel to sing!

I should say here that the reason I organized the Choirmothers' Guild was to centralize my work into one great group. These choirs needed attention, vestments needed attention, and we wanted a sponsorship. It took all expense and responsibility away from the other groups, which after all were devoting much time to other activities of the church; then many mothers who were not associated with other groups found a place in the Guild, which charges no dues but asks only service from the mothers. I am indeed grateful for this Guild; they have made many things possible. For each choir I have a head choirmother; she appoints her assistants and they have complete charge of the respective choirs and vestments.

During the early years we acquired a few old chairs and a very old broken-down grand piano, and worked in the primary room in the damp basement of the church. Our cabinet for music was on the third floor, our rehearsal room (or corner) was in the basement, lavatories were on different floors, and there was no place for the boys and girls to meet, wait, or put their coats. In general we were not prepared to take care of choral organizations. Last year our minister, Dr. Edward Archibald Thompson who deeply appreciates the work of these choirs and who was appalled at our lack of equipment when he came to us, told me that plans were to be made to make improvements in several things during the summer in connection with our centennial. He had found that the large gymnasium on the third floor was not being used more than two or three times a month and this activity could easily be reverted to the Y. M. C. A. across the street from the church. He asked me to go to the gym with him and try to picture a choir-room.

That was the beginning of what is now one of the finest choir set-ups in the country. Through the enthusiasm of Dr. Thompson, plans were made, my desires were incorporated at once, and during the summer while I was studying in Europe the workmen remodeled the gymnasium into a choir-room which contains a complete vestry for each choir, one of which is pictured in these pages. We cut down the size of the room so that the acoustics are about perfect. The Choirmothers' Guild purchased two new grand pianos as their contribution and anniversary gift; the largest piano is in the choir-room. The chancel choir paid for the new choir-stalls, which are set up exactly as in our chancel and which already have greatly increased the efficiency of our work, especially

with the children. New music-cases and cabinets were built, curtains hung, and all equipment given, donated, or purchased by various choirs or the Guild. The room was so built that if at some later time plans are carried out to remodel further, a special choir-room will be built and this present room changed back into a gym.

Here I have two lavatories—one for men and boys, and one for women—shower-baths and everything on one floor. I even have a special choir entrance on a side street, through a door and up a stairway which have never been used in the fifteen years the Parish House has been built, so that the choristers don't use any part of the building excepting the special part assigned to them. To me this is one of the greatest joys I have had and the choristers themselves are indeed proud of their room. They have brought plants, flowers, pictures, lamps, and almost everything to make the room beautiful and attractive.

A staff of eight librarians keep the music in good repair. Last summer, when everything was torn up, one of my younger highschool girls, having a summer to spend at home, had her father bring home all our music, and each morning would find her in her basement, mending anthems; by the end of September she had mended over 12,000 copies of music. She did this because she wanted her choir-room to be started right and because she wished to show her appreciation for all the choir life had meant to her! Such experiences seem so far beyond words that it is impossible to say more than to just mention it!

Each one of the four choirs sings once each month; or rather, the chancel choir sings every Sunday, and the chapel, boys' and girls' choirs sing once each month; the probationers' choir sings about six times each season. All music is put into rehearsal about six weeks ahead and I found that one of the biggest things a director can do is to have all rehearsals well planned and thought out, also to know definitely when each choir will sing; it is surprising how they will keep interested and work.

So many times I have seen instances when directors, who do not place much weight upon so called "juniors" (a distasteful word to me and to all choir young people) would tell their choir that they would sing "sometime soon"—or make an announcement of a date and then that week tell them that they couldn't sing this week but perhaps in a week or two; after such treatment, is it any wonder that interest lags and people drop out? A director must have a definite program; the minister and minister of music must know definitely what they are doing and where they are going, and the choirs must be made to realize that they are assistant ministers and must be right on their toes.

Some choirs stress social activity. We with our two rehearsals each week for the choirs do not find much time for social enjoyment, but most of the young people belong to organizations in the church which have much of that. I do not think the social element of enough importance to give it a lot of thought. If the director knows the secret of good rehearsals and well-planned services, and can challenge people with the importance of this work as a ministry, they will not have to be bribed to come to rehearsals.

Naturally we do have some social activity. My boys go to Lake Michigan for a few days in camp, as do the girls and the chapel choir. We give the probationers a party each spring. The chancel choir has a party once each year and a day at the Lake; last year we spent a week at a lodge on Lake Michigan, which was indeed a fine experience and we may repeat it again. We had some lectures on music, rehearsals, and plenty of games and swimming. About forty of the choir found time to be with us at this fine big lodge. We had cooks and dishwashers and all the things which make up a real vacation—and the choir hope to raise enough money to do it again.

My chancel choir is the only one which has a treasury.

During the seven years I have had this choir over \$8,000. has been raised and paid out. We bought our vestments, paid toward a piano, bought programs for some organ recitals, brought Charlotte Lockwood and Palmer Christian here for recitals and also Westminster Choir—for which this choir sold over 3,000 tickets.

That was an interesting experience. I went to Europe, and the young man, whom I mentioned as an atheist a few paragraphs back, took complete charge of the management of this concert, at my request; he took a committee of fifteen from the choir and they worked through a blistering summer and contacted over 5,000 people by phone! We had a crowd of over 4,500 for the concert and it was a real success, due to the work of such loyal choristers as were on that committee.

We raise our money by giving luncheons for business people, since we are down in the main section of the business district. We have given minstrel shows, one-act plays, rummage sales, bridge parties and concerts. We charge each member 10¢ a month for dues, which takes care of flowers for the sick and the small incidentals of the choir. We now have our own letterheads and since the inception of the concert section of the choir we have special folders too.

About three years ago an enquiry was made by a committee from the Detroit Institute of Arts about the work we were doing, asking me to bring the choir at their expense to Detroit to sing. This meant a lot to the choir, so we memorized a program of good music and sang it unaccompanied. We also sang at the Boulevard Methodist Church that same day. Soon other cities asked for the choir and this was the beginning of our series of short tours which a select group of thirty-five of the chancel choir makes each season. Each year we try to improve the choir and weed out members who are not quite making the grade; the entire selection is made upon honor and ability, so that this season I have a finely balanced group. We have a young man who acts as our manager and we have made quite a nice sum from the concerts. We travel by chartered bus and have loads of fun on the trips. I must be careful not to take the choir away too long, because all the choristers are working and cannot get away too often or too long.

The cities in which we have sung so far are: New York, Chicago, Detroit, Pittsburgh, Cleveland, Montclair, Evanston, LaGrange, South Haven, Kalamazoo, Flint, Lansing, Grand Haven, Muskegon, Traverse City, Manistee, Cadillac, Fremont, Olivet, Holland, Fort Wayne, and South Bend. We have given two N.B.C. red network broadcasts coast-to-coast, one from Radio City in New York and the other this year from Chicago. We have had hundreds of letters and telegrams from all over the United States and Canada, and during the centennial at this church it was indeed interesting to look over our thousands of letters and clippings we had saved.

This chancel choir won first place at the Princeton Festival in 1934 and in 1935 took first place at the midwest choir festival at Northwestern University. Our trip east was made in two private Pullman cars and we certainly had a wonderful time. Half the money was raised by the choir, but the actual costs for food, hotel, and transportation, were given entirely free to each chorister. A large crowd was down to the station to see us off and when we arrived home at midnight the next week about three hundred people and a small band and photographers were there to meet us; flowers were given to each of the ladies and we had a caravan of cars bring us up through the city and to our homes. A special letter from the mayor and city commission was sent to us and published in the papers, and the editorials in the various papers were very encouraging.

It has all been great fun—taken hours and months of hard work but well worth it, I think you'll agree.

My chancel choir rehearsals start with a sectional rehearsal.

My assistant takes, we'll say, the ladies of the choir at 7:15 and I take the men in my study at the same time. We rehearse each part and give personal help to those who need it. Then the next rehearsal night I take the ladies and the assistant takes the men. These rehearsals last from 7:15 to 8:00, when we all meet in the rehearsal room and rehearse until 9:15. Then I stop for announcements and a short rest, after which we rehearse until 10:15. Sometimes we work later, around the festive days, and of course not so long toward the close of the season.

The rehearsals of all the other choirs are of exactly one hour's duration, but each choir rehearses twice each week. No excuses are granted excepting for work, illness, or absence from the city. I keep a careful record of each chorister, a card index of his history, advancement, interests, etc., and I have an average attendance of about 98% in each choir. Lack of attendance is one of the least of my worries; I just expect them to be there.

All questions which are difficult to decide I decide for them. Never let a group argue or discuss something which you know more about than they. Decide, announce your decision, expect them to abide by your judgment, and they will!

At the close of each season, or rather toward the close, we have what we call an Award Sunday; this happens the third Sunday in May. Here in Michigan everyone has a cottage on the Lake and week-ends are started the first of June, so that all choirs are started on the vacations the first of June, excepting the chancel choir which sings until the end of our church season, the last Sunday in June; then they too enjoy a two-months' vacation, as our church unites with others in union services in July and closes in August.

At this award Sunday all five choirs of some 245 voices sing, and it is always wise to prepare some music which all the choristers can sing together (with perhaps the exception of the tiny probationers). At this service only one anthem is sung and that is one which is sung by the chancel, chapel, boys' and girls' choirs—then the probationers have their only anthem alone. The rest of the service outside the usual liturgy is given over to the awards, won for the usual merit in choirs, excepting that we have a special award for those choir boys and girls who have the best church-attendance records—those who go to church whether they sing or not. Singing, attendance, best chorister in every detail, and other merits go to make up the requirements for an award and it is a real day of hope among the choristers. The probationers' awards are gained only by promotion and honorable mention. Boys whose voices have changed and who are too young for the chapel choir are placed in the Acolytes Guild, another organization formed because of a need. This Guild came about mainly because these boys were anxious to keep in touch with church life and wanted a part in the actual service of the church, not only the social end; so we have a custodian in this Guild who takes care of the hymn-boards and various Sunday notices, sees that both ministers have their prayer-books properly marked, arranges their hymnals, bulletins, finds the Scripture lesson, sees that the candles and altar cloths are correct and in order and places the flags in the foyer for the boys to use Sunday mornings. The acolytes who serve each Sunday (two each week) place the minister's sermon copy on the pulpit, take out notices for the assistant minister, light and snuff the candles before and after the services, carry the Christian and American flags in the processional and recessional, have special seats beside the main altar; then after the service, take flowers from the altar and arrange chancel and altar in order for the rest of the week. They also assist in the service in baptism and communion. They wear a purple cassock with a large gold cross over the heart and a gold braid sash and white gloves. It is amazing how this group of older choir boys enjoy this work; they all serve during the year and have monthly meetings at which

church history, the seasons, worship technic, music and other topics are discussed. They always rehearse their marching and Sunday work. There are twenty-five boys in this Guild now, and they are one of the important groups of the church. It is such organizations that keep the young men interested. The more we wake up to the reality that "children" must take and play an important active part in the worship of our churches, the better it will be for us; if we don't make these opportunities, the young people will drift away from the church, lack interest and knowledge of what the church means and is—and we can take our tin cup and go out on some street corner.

The rise or fall of our profession depends solely upon our vision and ability to create in others a will to serve. I have no patience with a person who does his church work on paper or in numbers; but at least he is doing more than the organist who watches the church decay and sits by and laments its demise.

Now let me get back to our Award Sunday. A few years ago we used to take all the choirs outside after the service and have pictures taken. This was a rather expensive procedure and some could not afford to buy a new picture each year. Three years ago I thought it would be better to have 'movies' taken. Now after the award Sunday, the acolytes lead the choirs out the main entrance and we march past the 'movie' camera, with the ministers, some of the music committee, and the prize-winning choristers; at our choir reunions each year we have the 'movies' put together and it makes an interesting study. Last year they were taken in natural color and were beautifully done. The thrill comes when we see small boys and girls marching, who are now young men and women, back from college; what a lot of joy it is for them to see themselves in the choir! It beats an ordinary picture all hollow. I pass this on as a suggestion for those who wish to save living records of their work in their church and choirs.

I cannot refrain from saying a word about certain music which choirs sing—I refer only to music which, for instance, my chancel, chapel, boys, and girls sing together; the only time I include the tiny probationers is on a hymn. I have heard organists say that children cannot or will not sing good or difficult music, and on that I absolutely disagree. If children cannot master music which is the best, then the director is the one who fails, not the choir. I do not believe that trash should be given to children. The more I work with them, the more I am convinced that they love the best in music—and the most difficult. When I give an easy anthem to my young people they always ask if I am losing confidence in them. Recently a number of my boys complained to their school music-teacher that the music they were singing about butterflies and daisies was "too sissy" and to easy and they suggested that she get something by Bach or Handel or Mozart. This caused the supervisor of public school music in the city to ask permission to attend a few of my rehearsals. To make a long story short, this charming lady is now a member of my chancel choir!

Some of the things which all my choirs do together are the Mozart "Gloria" which we sing in Latin, the Handel "Hallelujah Chorus," the Russian "Hospodi Pomilui," some of Dr. Dickinson's wonderful arrangements of folksongs. The one they all love most is the combined air and chorus from Handel's "Samson"—the "Let the bright Seraphim," which the boys' and girls' choirs sing alone, and then the chapel and chancel choirs join them in singing the final chorus, "Let their celestial concerts all unite." To me it is one of the grandest thrills I have ever experienced.

If a choirmaster will first think through his program, write out an outline for each rehearsal so that there is never a dull moment and never a moment when a choir might sense that the director is thinking what to do or say next, real results

will be forthcoming. To do otherwise is to kill the spirit, interest, and enthusiasm.

Another point is to prepare rehearsals so that, at the right place, announcements and a short rest will break the rehearsal. A good hearty laugh is stimulating to a choir and I always see that we have it at the right time. On a large board I have all rehearsals marked for the entire month. It is surprising to see small boys with paper and pencil, writing down the particular dates. To make sure that each home has the hours of rehearsal, I always run a "Choir Rehearsal Schedule" in our weekly bulletin which is mailed out to about 1800 homes in the city.

A question which is often asked me is, "Are all your choristers members of your church?" The answer is "No." Coming to this church seven years ago, which did not have any choir at all, I could hardly have five choirs with each chorister a member of the church. Perhaps some directors could accomplish that, but so far I haven't. The first two years my choirs numbered about ninety or a hundred, and of this number about forty were Park Church people. Members of other churches that do not have the educational opportunities we offer, send their boys and girls to my choirs for the training. They naturally are welcome, but during the past few years I have made it a point to try to get either Park Church boys and girls and men and women, or people who are not connected with any church. To take members from other churches does not give you a completely efficient organization. Out of my present average 250 enrollment, all of whom are active, I find about 30 joining the church each year, so that at the end of this seven-year period of which I have been minister of music I find the following averages in the choirs for church membership:

Boys' choir has 45 choristers and 40 are Park Church members; girls' choir has 55, 48 of whom are Park Church members; chapel choir has 32, 25 are church members, 3 are not affiliated with any church, and the other 4 are members elsewhere; chancel choir has 50 members, 32 of whom are Park Church members, 12 are not affiliated with any church, and 6 are members of other churches; probationers' choir has 60 members, 54 of whom are from families that are members of Park Church, while the rest have no affiliation at all. So you see we are beginning to have a fairly good average, and our building is being done in the probationers' choir which is acting as a feeder to my other choirs. It is only in this way that a director of music can maintain an enthusiastic group.

A minister of music must do more than just play the organ, direct the choirs, and give lessons. He must become an active assistant to the minister; especially during the Lenten season I do quite a lot of calling upon new families, or those who have sent their children to the choirs. Besides this I always visit the members of the choirs who are sick, and other church members when I think it will help them. I arrange each Sunday morning service so that the assistant and the minister need only fill in the Scripture and the sermon. All newspaper data about my own activities I take care of myself and see that reports are in the Editors' hands in time for the special editions. I act as advisor to the Sunday School in regard to worship and music. I assist wherever I can in the dramatic department, men's club, women's guilds, missionary societies, and always attend and assist in the midweek Wednesday night family dinners, at which time I join the minister in visiting the various tables and chatting with the people.

The day is past when a church musician can remain aloof from the everyday facts of church life. A person in a job such as mine must get to know people, understand them, and help them. Each week I have about a dozen appointments to discuss the problems of our people. I have had the privilege of securing positions for some of my choristers and other church members, clearing up troubles in the home



MR. C. HAROLD EINECKE

A man who took a summer course instead of a vacation and revolutionized the life and music of a whole congregation

and with others, helping others to "find themselves," assisting young men and women with their selection of friends and college subjects. My big joy has been in placing a former assistant in the music school at Northwestern University, through a scholarship won by my chancel choir, and this year in sending one of my chancel choir young men to Westminster Choir School and in preparing to send two of my chapel choir, a young man and a young girl, to Westminster Choir School in the Autumn.

Someone may say that I have an ideal church because everyone is so heartily in favor of my plans. This is very true, but it has not always been that way. People must be educated, no matter what they approve or disapprove; and from the minister on down to the sexton, I have tried to cooperate, assist, and serve in a way which has made them realize that making music is building character; that music is not a "frill," it is LIFE; that serving God is not a theory, it is an experience, living and vital, worthy of the attention of young and old and not for a select few.

To summarize on the thought that it can be done:

We have broadcast over a 47-station nation-wide hookup over the N.B.C. from Radio City.

We sang this season over the red network of the N.B.C. from Chicago.

I conducted the Grand Rapids Symphony and the choir before 4000 people in Parry's "Blest pair of sirens."

We won first place at the festival in Princeton in 1934.

We took first place in the choir festival at Evanston, held at Northwestern University in 1935.

Each year we hold a festival for all Congregational churches in western Michigan.

Over three hundred attend our choir reunions each June.

We have sung for five colleges and universities.

In the seven years of its life, chancel choir has had every denomination but two represented in its membership.

Sometimes we forget what this church business is all about. If we remember that choirs and ministers are merely tools to bring about an atmosphere through worship, to bring people closer to God, so that they receive spiritual strength, comfort, and joy, then our work takes on a new lustre, a new spirit of evangelism, a new divinely endowed ministry. Some churches can't be bothered with choirs and detail; some are interested only in jazzing their way to heaven (if possible); but to those churches, and to those who direct them, that are deeply interested in more than display, there is the opportunity and privilege of making our church life a real, living experience, full of hard work and joyous challenge. It will have its disappointments and discouragements, but this thing CAN BE DONE. There are places now where we all may gain the knowledge of how to do it; Dr. Williamson has his famous summer school, and there are many others where people are sacrificially marking out wonderful paths which we all may travel to bring about a complete change in our spiritual life. Ministers of music can do this if they have the vision to see beyond their own small walled-in every-day life—to see beyond their work as more than musical training and to look for the privilege and opportunity of serving others and creating in others that spirit which is the only salvation for our churches. Through the training of young people in our churches is our only hope in assisting to build a better world in which to live.

POSTSCRIPT, MAY 4, 1937

Last week at a Choirmothers' Guild meeting I was requested to show the mothers just how I conduct an ordinary rehearsal, so I formed about 80 women into a model choir and the results were so amazing and the women so enthusiastic that they decided to have two afternoons a month, starting in the fall, and will study the history of anthems and hymns, and learn to sing them.

The president of the Men's Club heard about it from his wife and now I am requested to try the same thing with the men.

The ultimate result of this is to be a Parish Choral Society that will meet to study hymns and other music, and sing for their own recreation. It will provide wholesome entertainment and relaxation for the adults and will result in my developing good singers in our congregation. It amazes me how these things come up and I am as enthusiastic over the prospects of this new venture as I have ever been about anything I have been called upon to do.

CHANCEL CHOIR REPERTOIRE

PARK CONGREGATIONAL, GRAND RAPIDS

C. HAROLD EINECKE, *Organist-Director*

Explanation of Abbreviations:

First after titles are abbreviations indicating publishers according to the table herewith. Next, grade of difficulty, thus:

A—easy, B—moderately easy, C—moderately difficult, D—difficult.

1, 2, 3, 4 refer to Mr. Einecke's personal rating of the anthems, 1 being those he likes best, 2 second best, etc.

s, a, t, b refer as usual to the solo voices required.

a—Arthur P. Schmidt	hn—Novello-Gray
b—Boston Music Co.	j—J. Fischer & Bro.
c—Carl Fischer	l—Galaxy Music Corp.
co—Oxford Univ. Press	ls—Stainer & Bell
d—C. C. Birchard & Co.	nf—H. T. FitzSimons
e—E. C. Schirmer	nh—Huntzinger
g—G. Schirmer	np—Parks
gf—Harold Flammer	nr—R. D. Row
h—H. W. Gray Co.	ns—Parish Press

nw—Whitmark
o—Oliver Ditson
r—Ricordi
s—Clayton F. Summy
t—Theo. Presser
tj—John Church
ul—Lorenz
up—Wm. A. Pond

uw—White-Smith
vb—B. F. Wood
vc—Chappell
vg—Augsburg
vw—Willis Mus. Co.
vy—Boosey
xf—R. A. Hoffman
xu—Curwen

ANTHEMS

Adams, Bells of St. Mary—vc-A-4
Ambrose, One sweetly solemn thought—a-A-3
Andrews, Gracious Savior—h-A-2
Rhapsody on a Christmas Chorale—h-D-1
Arcadelt, Hear my prayer O Lord—e-B-2
Arensky, O Praise the Lord of heaven—h-C-2
Arkhangelsky, Incline Thine ear O Lord—nw-B-3
Bach, All breathing life—g-D-1
Break forth oh beauteous heavenly light—b-A-1
Gracious Lord of all our being—hn-B-1
O rejoice ye Christians—e-A-2
O Savior sweet—h-A-1-a
Baines, Blessed is the nation—a-A-3-bs
Barnby, Ye shall go out with joy—b-A-3-s
O risen Lord—o-B-2
Barnes, Bow down Thine ear—g-A-4-ab
O worship the King—g-C-3
Three kings—g-A-3
Beach, A song of liberty—a-C-3
Bennett, God is a Spirit—o-A-3
Berwald, God is love—g-D-2
Bode, Russian hymn to the Trinity—up-A-3
Borowski, Angels of light—nf-A-2
Bortniansky, Cherubim Song—g-A-2
Divine Praise—o-A-3
Boughton, Holly and Ivy—xu-B-2
Box, Now is the time of Christmas—co-D-1
Brahms, Create in me O God—g-D-1
Grant unto me the joy—g-D-1
How lovely—nf-C-2
O cast me not away—g-D-1
Broughton, He who would valient be—g-B-2-b
Burdett, Service Responses—s-A-3
Burleigh, Mister Banjo—r-A-2
Byrd, Ave Verum Corpus—co-D-1
Cain, Chillun' come on home—xf-C-1
The Glory Train—xf-C-2
Wake up sweet melody—g-D-1-s
Callway, A hymne of heavenly love—r-D-1-s
Candlyn, Lighten our darkness—h-B-1
Christiansen, Beautiful Savior—vg-A-1-a
Built on a rock—vg-C-1-b
Father most holy—vg-C-1-b
Lost in the night—vg-D-1
O Sacred Head—vg-B-1
Praise to the Lord—vg-D-1
Clokey, Hymn Exultant—h-D-1-t
I dream of Jeanie—j-A-3
The Storke—j-A-1-a
Cole-Taylor, The Lee Shore—hn-D-1
Davies, O Thou that hearest—hn-B-2-s
Day, Incline Thine ear to me—uw-C-2-s
DeLasso, Echo Song—g-D-1
Dett, Listen to the lambs—g-B-2-s
Dickinson, Come Marie Elizabeth—h-A-2
In Joseph's lovely garden—h-A-2-s
Joyous Easter Song—h-A-1-st
List to the lark—h-A-3-s
The Shepherds' Story—h-D-1-bt
Douglas, I sing of a maiden—h-D-1
Dressler, Christ is risen—o-A-3-s

Dvorak, Blessed Jesu Fount of mercy—hn-B-2
 Eayrs, Praise thou my soul—uw-B-2
 Elgar, Land of hope and glory—vy-A-3
 Farrant, Call to remembrance—xu-D-2
 Faure, The Palms—h-A-4-b
 Fischer, Song of Mary—g-C-1
 Foster, Oh for a closer walk with God—hn-A-4-st
 Franck, Psalm 150—j-c-1
 Garrett, Prepare ye the way—hn-A-4-t
 In humble faith—h-A-3
 Gaul, Ancient German Easter Carol—o-C-2
 An Italian Carol of St. Michael—r-D-1-s
 Christ is risen—g-B-2
 Spanish Easter Procession—o-B-2
 The Three Lillies—g-C-2-s
 Goss, O Savior of the world—g-A-2
 Gounod, Father to Thee we pray—g-C-2-s
 O Divine Redeemer—g-A-3
 Send out Thy light—o-A-3
 Gretchaninoff, Cherubic Hymn—j-B-3
 Lord's Prayer—g-C-2-a
 Only begotten Son—j-B-2
 Grieg, Jesu Friend of sinners—h-B-1
 Our native land—g-B-3
 Hall, Benedictus es Domine—h-B-2
 Office of Holy Communion in C—h-B-1
 Handel, And the glory—d-C-1
 Hallelujah Chorus—d-D-1
 He shall feed His flock—hn-B-1-a
 Holy art Thou (Largo)—g-A-2
 Let the bright Seraphim—hn-D-1
 Rest of the weary—hn-B-2
 Hassler, O sing unto the Lord—e-C-1
 Haydn, Heavens are telling—h-C-2
 Holler, Jesus meek and gentle—h-A-3
 Holst, Matthew Mark Luke and John—xu-B-1-s
 Huhn, I know that the Lord is great—g-A-4
 Ivanov, Bless the Lord—b-C-2
 Praise the name of the Lord—j-B-2
 James, Full of beauty stood the Mother—h-C-2-s
 We pray Thee gracious Lord—g-D-1
 Jennings, The Beatitudes—h-C-1-b
 Jones, God is a Spirit—d-D-1
 God so loved the world—g-D-1
 Kastalsky, God is with us—j-B-1-a
 Kelley, Through the day Thy love—h-A-4-b
 Kitson, When those sounds symphonious—ls-C-1
 Kopylov, Alleluia Christ is risen—o-B-1
 God is a Spirit—e-A-2
 Kremser, Prayer of Thansgiving—g-A-1
 Lockwood, All Thy works praise Thee—h-B-1-a
 Lvov, Of Thy mystical supper—j-C-1
 Lvovsky, Hospodi Pomilui—j-D-1
 MacDowell, Hymn of the Pilgrims—a-A-1
 Mackinnon, Bread of the world—h-C-1
 Manney, The Lord is risen indeed—o-B-2
 Martin, Ho Everyone that thirsteth—g-D-1-b
 Whoso dwelleth—g-A-3-st
 Mascagni, The Lord now victorious—t-D-1-s
 Matthews, Blessed be Thou—g-D-1
 Maunder, O how amiable are Thy dwellings—hn-A-4
 To Thee our God we fly—b-A-4-b
 McCollin, Come hither ye faithful—o-B-2-st
 Mendelssohn, O for the wings—g-A-2-s
 Millet, The song of the birds—g-D-1-st
 Mozart, Sing unto the Lord—vg-C-1
 Gloria—d-A-1
 Christmas Lullaby—nr-A-1
 Mueller, Lo God is here—g-D-1
 Now thank we all our God—g-D-1
 Praise to the living God—g-D-1-b

The Christ Child's Lullaby—g-B-1-s
 Nagler, Make us strong—h-A-3
 Nevin, Lord is my strength—o-A-2-b
 Shepherd on the hills—j-D-1
 Thou are the Way—j-A-1
 Noble, Fierce was the wild billow—g-B-1
 Go to dark Gethsemane—h-D-1
 Souls of the righteous—g-B-1



PARK CONGREGATIONAL CHANCEL

The organ was installed by Skinner seven years ago. Beneath the central window is a wood-carving of the Christ by Alois Lang.

Overton, 15 Original Varied Amens—gf-A-1
 Palestrina, Alleluia Lord God—e-A-1
 Come let us worship—hn-B-1
 Parker, Bow down Thine ear—g-B-2
 Jerusalem—g-A-1-t
 Lord is my Light—g-B-3
 Magnificat—g-B-2-s
 Parry, Crossing the Bar—hn-A-1
 Pergolesi, Glory to God—hn-C-1
 Phillips, Hear my heart—o-B-3-a
 Praetorius, Now is the old year passed—g-D-1
 Sing we all now—g-C-1
 Priest, Surely God is in this place—g-C-1-t
 Rachmaninoff, Glory be to God—h-D-1
 Glory to the Trinity—h-B-2
 Roberton, All in the April evening—xu-A-2
 Rogers, I will lift up mine eyes—g-A-3-s
 Lord for Thy tender mercies' sake—g-A-2-s
 Praise ye the Lord—o-A-2-s
 Seek Him that maketh the seven stars—o-B-2-s
 Schubert, Lord is my Shepherd—hn-C-1
 The Omnipotence—g-D-1-S
 Schuetky, Send forth Thy spirit—d-C-2
 Scott, Arise shine—nh-A-3
 O God Thou art my God—a-A-1-s
 Ride on—g-A-3-t
 Seeley, Lo the voice of Jesus (2-part)—h-C-1-s
 Shaw, Worship—hn-A-2
 Shelley, Hark my soul—g-A-4-a
 Sibelius, Dear land of home—vb-A-2
 Smart, By Babylon's waters (2-p)—t-D-2
 Lord is my Shepherd (2-p)—t-A-2
 Smith, Come unto Me ye weary—nw-A-2
 Snow, Strong Son of God—h-D-1
 Temple of my heart—h-B-2-s
 Stainer, I am Alpha and Omega—g-A-4-st
 Jesus said unto the people—g-A-3

Listening Angels (2-p)—t-A-3
 What are these that are arrayed—h-A-2
 Beloved let us love one another (2-p)—t-A-2
 Starnes, Light of the world—g-A-4-satb
 Tchaikowsky, Blessed and ever-gracious Lord—j-A-2
 Hymn to the Trinity—h-B-2
 Pilgrim's Song—h-C-2
 Our Father—g-B-2
 Thiman, Immortal Invisible—hn-A-1
 Thompson, A Ballad of the Trees—h-B-1
 Mercy and truth—g-B-1
 Ride on—h-D-1
 Show me Thy way O Lord—h-A-1
 Tschesnokoff, Salvation is created—j-C-1
 Vittoria, O Magnum Mysterium—g-D-1
 Wagner, Faithful and true—g-B-2
 Webbe, Jesu do roses grow so red—h-B-1-s
 West, Lord is exalted—h-A-3
 Whelpley, Look upon the rainbow—a-B-3-s
 Whitehead, Good Christian men rejoice—c-B-1
 Widor, When the three star-led kings—h-C-1-st
 Willan, A Clear Midnight—co-D-1
 Here are we in Bethlehem—co-D-1
 Williams, Fain would I change that note—hn-D-1
 Thou wilt keep him—g-A-3
 Woodman, Song in the night—g-B-2-sb
 Woodward, Radiant morn hath passed—h-A-4
 Sun shall be no more thy light—h-A-3
 Yon, Jesu Bambino—j-B-2-ab

LARGER WORKS

Bach, Bide with Us
 Christmas Oratorio
 Jesu Priceless Treasure
 Magnificat
 Mass in B-minor
 St. John Passion
 Dubois, Seven Last Words
 Harry Harts' Junior Choir Church Year Book
 Handel, Dettingen Te Deum
 Messiah
 Mozart, Requiem Mass
 Parry, Blest Pair of Sirens

T.A.O. copies the following from 'The Lost Chord,' a 4-page 6x9 printed choir newspaper published by Park Church choirs:

"One of the most thrilling announcements we can make in this issue is the presentation by Mrs. John Duffy of sixty beautiful copies of the greatest choral work ever written—the 'Mass in B-Minor' by Johann Sebastian Bach. This work is given in memory of Mr. John Duffy who was tenor soloist in this church for fifteen years, a lover of the best in music and a devotee of the organ. No finer memorial could be given to Mr. Duffy." To prepare the work for presentation "will take two seasons of intensive study on the part of the chancel choir," says the notice.

That constitutes a splendid suggestion for other organists. It offers a possible solution of the problem of how to finance the purchase of these sterling but expensive works.

AFTER ALL THERE IS AN AUDIENCE

A Plea for Direct Consideration of the Audience in Every Public
 Program Offered by a Member of the Organ Profession

By FRANK B. JORDAN

Playing the Organ: Article 6

AFTER ALL, there is an audience. Too often we have taken for granted the group of people who have come to hear us play or sing, and we have thought too much about pleasing ourselves. This viewpoint is not logical. Music is a social art, and a social art properly defined does not mean merely performance either by an individual or a group. A social art is one in which performer and auditor take part cooperatively.

The last two hundred years have led us far in many fields of music study. Within this period we have seen the meteoric rise of the virtuoso; we have seen a definite consideration of the field of aesthetics; we have numbered among musicians not only those of creative or executant ability but also those who use their minds to inquire into the whys and wherefores of music.

These persons in the field of musical psychology and philosophy have aided us more than they realize. The art of music is one of those fields of knowledge in which many have felt that the only necessary or desirable activity was that of writing or performing music. This is a rather narrow idea, when one considers the totality of music. Music is an art with many ramifications. There is more in this art than performing and writing.

The most important thing about music is the effect it has upon its listeners. The effect which beauty produces in the

minds of an audience of a thousand persons is of greater value than are the finest artistic impulses felt by the solo performer. There is a pressing need in the world of music for a definite consideration of the audience.

What do I mean by consideration of the audience? It is the realization that there will be an audience to hear you and thus you will be guided, in building your program, by the knowledge that you are planning it for the audience rather than for yourself. How negligent we organists are in this. All branches of the profession can improve in this respect, but at the bottom of the heap we find the organists—who with closed eyes and stopped ears are playing for tradition and not for the audiences of 1937.

A great deal of trained attention is being directed towards the entire field of music; much money is being spent for music of all kinds—more money than we realize. But how seldom do we ever discuss or hear discussed music from the standpoint of the audience in our conservatories and studios? In fact, there is really little consideration being given to the audience, when programs are being planned.

Let us consider the audience in general, whether it be in church, concert, or radio. All audiences are not the same. Concert artists are aware of this and speak of it when they make tours. They feel they are playing for a different type of audience in each new city they visit. Sometimes they feel

they are playing for an inferior group. But what makes an audience inferior? Is it because they have not had the opportunity to hear many concerts? Or because the members of one audience have more wealth and education than another? This again is a debatable point. To me there is but one answer. Any audience offers us a distinct opportunity for successful appearance providing we sense the varying potentialities of each situation. No artist has become world-famous until he has played almost everywhere. It is necessary for him to play for the much-prized approbation of the critics, and likewise for him to win the public appreciation of at least a nation and perhaps the world. In the last analysis, people who have listened together as audiences control the verdict on artists or groups of artists. Over a period of time people will not pay for what they do not enjoy. The smartest concert manager in the world cannot continue to sell an artist or group which has the record of playing well in large cities and abominably elsewhere.

The audience can make or break a concert performer regardless of ballyhoo. The congregation can make or break a church organist in spite of his reputation in the profession. The widespread listeners sitting comfortably in their homes practically do the signing of the new contracts for radio performers. This leads us to a truth derived from the business world; it is this: People will not continue to pay for what they do not like, and they will pay well for what they want. When America wants more organs, and more frequent organ recitals, it will have them. Let us hope that every organist will make an effort to further this professional hope.

The organ field in general has practically disregarded its audience. There has been an immense amount of smugness on the part of organists. We have felt that we were better trained than most other musicians. Whether we have been or not, we have not been so alert as have other branches of the profession in doing something about the fact that the world is changing in its musical tastes.

Tradition is a wonderful thing, and personally I live almost in awe of the great names of the musical past. But those great men were practical men. J. S. Bach was an extremely practical man. He utilized organ music to the utmost. He was versatile. He realized that he could not continue to hold his position if his parishioners did not enjoy his work. The people of his day were great lovers of hymn-tunes, and so he gave them immortal settings in his chorals and preludes. All organists worthy of the name should be embarrassed to read the statement recently published in a book on music in general; it said that while the chorals and preludes of Bach were among the highest examples of music, still one has to go to the symphony orchestra to hear them performed. I grant that some of our better men are using the chorals and preludes in their services, but I believe most of the churches in America have never had the experience of resounding to any chorals and preludes of Bach.

Too many people think only of the fugues of Bach, but they are not so interesting for church work as are the chorals and preludes. In these one seems to sense the spiritual nature of the man. As a college organ teacher, I spend considerable time selecting teaching materials for my students. Students of college age, who are not an easy group to satisfy, enjoy the chorals and preludes. We try to give them a balanced diet in repertoire. If a vote were taken among our sixty-five organ students, the chorals and preludes would rank high. I suggest to those who have not had much organ study that they reconsider when they say they cannot play Bach; some of the chorals and preludes are not very difficult, but what a world of beauty they open.

Bach was a great musician, but I never want to be forced to listen to the music of any one man continually. Neither do our audiences. Sometimes I wonder if many of our organists do not feel that merely by starting a program with Bach, a successful recital is assured. I recall two recent

criticisms of a very brilliant organist's playing. One reviewer said the test of an organist is his conception of Bach; the other stated that there is more to be played on a concert organ program than Bach, and that there are good Bach players who are not good recitalists. No one can deny that Bach represents the greatest height in organ composition, but Bach himself never played the compositions of any one man so exclusively that that man and the instrument were thought of in one and the same thought. Organists who feel that there is not an adequate organ repertoire, need to spend more time looking over the splendid concert and church repertoire that we really do have. It is necessary to spend time and energy in discovering a fine and interesting repertoire. Likewise it is necessary to spend time and energy to discover which works of Bach should be played, and on what occasions.

The audience must become a vital part of the picture in any type of presentation in which we expect the public to be interested. Among the finest volumes written in late years on this subject is *The Psychology of the Audience*, by Hollingworth (American Book Co.). This book should be included in the library of every musician. While he does not direct attention specifically to the field of music, he discusses the audience from many angles closely allied to music performances. He tells us of the type of audiences. He points out that many public performers make the mistake of not considering the type of audience before which they will be appearing. Too often we think that one audience is just like any other. Mr. Hollingworth gives a delightful discussion of the points a performer should remember in thinking of his audience. He tells us that with some audiences it is necessary to gain their attention, to interest, to form an impression, to make a conviction, and to direct their thinking; then there are other audiences in which it is necessary to think only of a few or even one of these points.

The attention and interest of the audience must be obtained at the beginning of the program, and then it is possible to play some of the heavier numbers after this attention has been gained. It is not a sin to interest one's audience. It is not necessary to sacrifice musical standards. But if the first thirty minutes of music are considered dreary by a majority of the audience, it will kill any recital. I have noticed that the leading concert artists who are having repeated engagements are placing their heavier numbers toward the last part of the second group, when they play a three-group program. Their psychology is wise. The smart public speaker knows he cannot start the most serious part of his discussion during the first three minutes he is before his audience. He merely acclimates himself to the audience, and allows the audience to become accustomed to him.

There is a real need for the writing of organ compositions, but there is a need almost as great for the playing of many unused and worthy compositions that have already been written. How refreshing it is to attend a recital when the player has used his ingenuity in looking up some interesting and unhackneyed material. There are many wonderful selections in organ literature that are being almost entirely overlooked. Speaking from the executant angle, it is valuable to unearth some worthy composition, either classic or modern, which has not received its rightful place on programs.

In centers of learning, and perhaps in churches of unusual development, it is permissible and advisable at times to play programs by a single composer. But speaking of programs involving the general public—both in church and in recital—it does seem logical to present diversified programs. Many artists who have made unusually successful appearances have found it advisable to play programs varied to such extent that they interest the trained as well as the untrained. Some use practical psychology in building their programs; they plan to interest some of the audience with one composition and some with another, but they make it a point to include one

number or group which will strike the fancy of the entire audience. Note the reaction when the number appeals to the entire audience rather than to a select few. There is that added enthusiasm when all members of an audience react somewhat in the same way; some call it group-magnetism. It is a good idea to plan our programs so that at least one section will interest the entire audience at the same time.

Most of us enjoy our meals better when they are well balanced. The same is true of a recital program. I do not enjoy a sole diet of fugues. Neither do I like a complete diet of toccatas or meditations. Why can't we use a variety of these interesting forms? Each enhances the other through contrast.

It is also logical to have represented on the program the various schools of composition. This enables the organist to play a more colorful recital than if he selects all numbers from the same school.

A great deal of attention is directed towards organ recitals in these days. I believe that as soon as the organ profession offers more attractive programs we shall see the public demanding even more organ recitals. Public opinion, and not the opinion of the organist himself, will determine the future of organ-recital playing. Let us plan our programs intelligently—for after all, there is an audience.

(To be continued)

Choirs Organized in One Season

Activities of Edith E. Sackett

• Christ Lutheran Church, Baltimore, Md., wanted a complete system of choirs and to that end appointed Miss Edith E. Sackett organist in October 1936. Miss Sackett divides her time between her church duties in Baltimore and her work on the faculty of Westminster Choir School in Princeton. To provide choral opportunities for all groups Miss Sackett now directs these choirs in Christ Lutheran:

Probationers, 15 members, one 45-minute rehearsal each week;

Juniors, 80 members, two 45-minute rehearsals each week;

Intermediate, 18 members, one one-hour rehearsal;

Young People, 25 members, two 45-minute rehearsals;

Adult, 16 members, one two-hour rehearsal.

With these choirs Miss Sackett has presented the following anthems at the special musicales this past season; publishers are indicated in the usual manner; numbers in which the juniors participated are marked*.

Bach-h, O Savior Sweet*

deKoven-tj, Recessional

Dickinson-h, List to the lark*

-h, Come Marie Elizabeth (2-part)

-h, Still grows the evening

-h, In Joseph's lovely garden*

Gounod-t, Adore and be still*

Maker-g, Thou crownest the year

-t, Awake thou that sleepest

Matthews-g, Christmas bells

-h, The little door

Mueller-g, Light of Bethlehem*

Shaw-h, How far is it to Bethlehem

Shilling-g, Softly now the light*

Smart-g, Lord is my Shepherd (2-p.)

Thompson-h, Spring bursts today*

How the problem of vestments was solved is told by Miss Sackett:

"With the help of my junior-choir committee of eight ladies we held two food sales and raised \$50.; two gifts, \$50. and \$25., were sent to me. Each junior has been bringing 5¢ a week, and a club in the Church gave \$50., so that the total came to \$225. One seamstress in the Church made all the vestments, and they were worn for the first time on Easter Sunday. Now we are raising funds for vestments for

the young people's choir and have about \$50.; they will be worn the first Sunday in June, and will cost about \$75.

"When I appealed to the Church last fall for funds for vestments they felt there was not enough money to finance the plan, but where there is a will, there is a way. I asked the children to save their gum money each week, and then with the help of my committee we raised the remainder. One will always find cooperation if he really seeks it. Now that the choirs are vested the whole Church is proud."

Dr. Charles N. Boyd

Dec. 2, 1875 — April 24, 1937

• One of the most useful, energetic, and practical men in the organ world died suddenly—in harness, as he no doubt would have wished it.

"Dr. Boyd was stricken with a heart attack last Saturday evening while playing the organ here at the school and died before he could be moved to the hospital." That brief note came as a personal shock, because especially in recent years Dr. Boyd had become a real personality to T.A.O. He was doing things we liked to see done, and doing them with thoroughness and detail.

Charles Newell Boyd was born in Pleasant Unity, Pa., the son of a Presbyterian minister. He graduated with the M.A. degree from the University of Pittsburgh in 1894, studied organ with Frederick Hodges, theory with Leo Oehmler and Luigi von Kunits; in 1926 the University of Pittsburgh gave him the honorary Mus.Doc. He was among the most prominent of that brilliant school of organists who made Pittsburgh musically famous. In 1894 he became organist of North Avenue Methodist Church, and directed the Sunday-School Orchestra; in 1903 he became instructor in church music at Western Theological Seminary and directed the Seminary's Cecilia Choir, specializing in unaccompanied church music; in 1915 he became founder and co-director of the Pittsburgh Musical Institute, with which his name was most intimately associated throughout the nation, and directed its symphony orchestra; all these positions he retained to the day of his death. From 1915 to 1934 he was director of the Tuesday Musical Club Choral; and from 1915 onward he was active, often in highest official capacity, in the M.T.N.A., N.F.M.C., and National Association of Schools of Music for whom he produced, as chairman of its library committee, the catalogue of books on music so highly commended in these pages when it was published in 1935.

In 1918 he was associate editor of Vol. 6 of Grove's Dictionary; from 1912 to 1928 he was music editor for United Presbyterian Psalters; he was one of the authors of the Young Student's Piano Course (Ditson, 1929); author of the two-volume Organ Registration and Accompaniment (Presser, 1932); author of The Organist and the Choirmaster (Abingdon, 1936); co-author of the First Book in Theory (now being published by Schirmer); and editor, with Albert Riemenschneider, of a book of 120 Bach Chorales (now being published by Schirmer).

For three years Dr. Boyd served in the metallurgical engineer's office of the Carnegie Steel Co. In 1911 he married Frances Riggs Leech; he is survived by his widow and their four daughters.

Copies of 'The Organ' Wanted

• In May 1892 the late Everett E. Truette began publication of what was undoubtedly the first magazine in America to be devoted to the organ. He continued it two years and then the publication "died a natural death at the end of Vol. 2," as Mr. Truette put it. We have secured copies of Vol. 2 complete, but are anxious to secure complete copies also of Vol. 1, for permanent preservation in the Audsley Library. If any of our readers have these old magazines and are willing to part with them we invite word from them about it.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Musicians as Free Men or Slaves?

HOW MANY of us would prefer to have some one else make all our decisions for us? What are we going to do about Bach? Or unaccompanied singing? Do we prefer to make our own decisions, or would we like it better if, for example, our choir dictated the decisions, or the organists of our city or state got together and made a set of rules for us to follow?

Does anyone think we of the organ world can see the steel industry, the automobile industry, the moving-picture industry or any other treacherously betrayed by politicians into slavery to labor-unions, and the organ industry escape? Do we realize what will happen to the price of organs if the thirty-hour week and labor-union demagogues gain control of the organ industry?

As unprincipled a set of scoundrels as the world has ever seen are now working night and day in Washington and in forty-eight state capitols to murder individual liberty. One of their choicest morsels is the child-labor amendment; it's so noble for a politician to orate about the evils of child labor. It's so easy to fool unthinking people.

March 7, 1937, in his sermon in St. Thomas' Church, New York, Dr. Roelif H. Brooks answered the Washington scoundrels thus:

"I am opposed to the amendment because it would create a power over and control of all persons up to eighteen, estimated to be 40% of our population today, establish another bureaucracy of thousands upon thousands of officials, with power to enter any home in the land to enforce the bureau's commands. We know from experience what officious governmental employees can and do do. I tremble to think what they would do under this amendment if it were passed . . . We know what the average parent will do for the average child in the average home. As for a congress, we have no assurance what a congress will do. And for one, I am unwilling that the children of this land shall be made the foot-ball of politics."

There has never yet been invented a satisfactory substitute for individual freedom. When a church dictates to an organist that he may use the organ for practise only thus and so, or how he may use it for teaching, or that he must employ this or that chorister, and sing this or that anthem, that organist looks for another job and gets it even if he has to go at half the salary.

It's the mark of American manhood to prize freedom above all else. It makes no difference whether that American manhood happens to be playing an organ, directing a choir, running a retail store, or managing a factory. So long as his blood has not been contaminated by a strain of serfdom, freedom is his prized possession. Music committees would be beloved of all organists everywhere, excepting that far too many of them have trampled on the freedom and rights of their organists; is any church institution more hated among organists than the obnoxious music committee? And is any man more despised among organists than the clergyman who can't be satisfied with an organist who can't say "Yes" fast enough, often enough, and politely enough? A crowd of red-blooded Americans at a ball game will boo a player out of the

field if he makes the blunder of finding too much fault with the umpire. The boxer who appeals to ringside fans to throw out the referee and get another who will be more "fair" to him will get nothing but boos, cat-calls, and contempt. A full-sized man who wants to play any game fair and square will never think of "packing the court" in this free America of ours. Only a hopelessly conceited cad would be able to persuade himself that he is so wondrous wise that all his acts must be ruled correct and right by the courts of the realm—or we must get new courts.

Our sincere thanks to Mr. Edwin Balmer, Editor of Redbook Magazine, and to Mr. Bruce Barton for permission to reproduce here the 'Redbook's Common Sense Editorial' written by Mr. Barton and published in Redbook for June 1937:

OUR COUNTRY

By BRUCE BARTON

"William Barton came to this country as a soldier in the British army. The British were over here on a mission of Bureaucratic Uplift. They wanted to give the colonists a good stable government and all the advantages of being bossed by a benevolent king. The colonists were stubbornly opposed to being bossed by anybody; and William Barton, a hot-headed individualist, decided he was in the wrong army. So he knocked an English officer on the head with a water bucket, took the officer's sword, and swam with it in his teeth across the Hudson, to become a lieutenant in the Colonial army. He risked his life to oppose the bureaucrats of 1776; if he thought his descendants were not doing their bit to oppose the bureaucrats of 1937, he would turn over in his grave.

"Of course, we want a country where the weak are protected and the aged are made secure. But we want a country where Henry Ford, instead of hanging onto his job in the electric-light plant in the hope of getting an old-age pension, can throw up that job to embark on the crazy adventure of building an automobile. We want a country where Charles Lindbergh can start out across the Atlantic Ocean alone without permission of a clerk in Washington. We want a country that will have sense enough to recognize that one Edison is worth twenty sessions of Congress.

"All our political policies at the moment are founded on the exaltation of the mass. But the mass creates nothing, advances nothing. One man, Isaac Newton, according to scientific authorities, contributed more to the science of mathematics than all the men who lived in the world up to his time. One man, Mahomet, galvanized whole races into new life by the fire of his single spirit. Of Shakespeare it was said: 'If the whole world were on trial, it is the perfect success of this one man that might justify such expenditure of geology, chemistry, fauna and flora as the world was.'

"The most precious asset our country has is the freedom of the individual spirit. Italy, Germany, Japan and Russia have lost that freedom. Bureaucrats hate that freedom. Though they speak with the tongues of men and of angels, they are the tools of reaction and destruction. We want them out of our country."

Think it over. And then do something about it while you still have the God-given freedom to act.—T.S.B.

WIDOR AS I KNEW HIM

Recalling my Early Youth in Paris and the
Organ Loft of St. Sulpice

By PAUL de LAUNAY

WIDOR was the last of that great galaxy of organists of the French school who for over a century led the world. I knew him, knew him well. Even as a child I used to go and hear him play at St. Sulpice. I would climb up into the loft and watch him play, year after year going to that beautiful church just to hear him. Long before I studied organ I knew practically from memory many of the principal movements from his great organ 'symphonies,' simply from having heard him play them, which he did continually. Widor seldom if ever played music from other composers but only that of Bach and his own, that is while at the organ of St. Sulpice.

A master of improvisation, he would transport the congregation up with him into divine regions. His work at the grand-*orgue* (that organ at the back of the church, in the gallery between the towers) added glory to the services. Many were the visitors, tourists, musicians from other countries who went to St. Sulpice just to hear him.

To Widor I owe my inspiration as an organist and improviser. Indeed it is because I heard him so often that I wished to become an organist. His delightful performance could not help giving inspiration.

I picture myself still seated in the nave, listening to the glorious choir composed of scores of boys and hundreds of young seminarians, accompanied by a master-organist on the chancel organ—in this case, behind the main altar. Then gradually would come behind me some mysterious music mingling its well-seasoned tones with those of the chancel organ. It was Widor who in the high loft added his performance to that of the choir organist. Then after the closing of some hymn, the grand-*orgue* under Widor's inspired touch would send its marvelous fire-works, so to speak, all through the gigantic edifice, filling with awe as well as delight and admiration the thrilled audience.

And how glorious it was to hear the brilliant postludes!

No one seemed to care to leave the church when Widor played one of these; practically everyone stayed till the last note was played, which was repeated under the immense vault of the great church by echo. Then would the people file out. Widor generally ended with some last movement from one of his glorious 'symphonies' or with a superb improvisation on the hymns used during the service.

It is marvelous to see how long Widor lived, he the last of that long line of masters of the organ. Does one realize that he was the last to bridge the glorious past to the present era? Does one realize that Widor was two years old when Mendelssohn passed away, and four when Chopin died? That Berlioz was still alive when Widor seated himself for the first time on the bench before the grand-*orgue* of St. Sulpice? Sixty-four years as organist of the same church! Wonderful it is! Napoleon III., last emperor of the French, probably heard him play. Then is it not marvelous to see that the great old master did not relinquish his post until he was close to ninety? When he was appointed to St. Sulpice it was in reality his first appointment and he was still in his twenties. The St. Sulpice grand-*orgue* was then no doubt the largest organ in the world.

The facts of Widor's career have already been given in these pages, April 1937 issue. Widor followed Lefebure-Wely as organist in January 1870. Saint-Saens had followed Lefebure-Wely as organist of the Madeleine when the latter was appointed to St. Sulpice, and Saint-Saens chose Widor as his assistant. When Lefebure-Wely became ill toward the

latter part of 1869, Widor was called to take the grand-*orgue* as his substitute in St. Sulpice, and was permanently appointed on Lefebure-Wely's death.

In May 1781 the first large organ in St. Sulpice was inaugurated. It had five manuals and 64 stops and was inaugurated in the presence of Louis XVI. and Marie Antoinette; Cliquet was its builder. There had been other organs before it, but none so imposing. When Cavaille-Coll rebuilt the instrument some eighty years later he retained much of the pipe-work, and the cost was 163,000 francs, or about \$32,600. An electric blower was installed in 1922. Today we believe the organ has 103 stops.

The grand-*orgue* is situated behind the congregation, immediately over the entrance doors and between the two towers; it is divided into seven stories, from the floor of the gallery where the organist sits, up to the high vaulted ceiling. The third, fifth, and seventh floors carry the chests and pipes, the other floors carry the bellows and other mechanical parts. The bellows formerly consisted of six large reservoirs, worked by five men at five levers or pedals. There were thirteen secondary reservoirs.

The compass of the pedals is still 30-note, C to F; that of the manuals, 56 notes, C to G. The action has always been easy, so easy that sixty-fourth notes can be played rapidly without blurring. There is only one Tremulant—French organists rarely use it. Most of the pipes are metal, many of them tin; few are of wood. The full organ is magnificent, its pianissimo is but a whisper. Of all the organs I have played or merely tried in Europe, this one in St. Sulpice is the most nearly perfect.

When the present organ was inaugurated in the 1860's several leading French organists played before an immense audience comprising the intellectually elite of France; among the organists playing were Franck, Guilmant, Saint-Saens; in the audience were Berlioz, Cherubini, Gounod, Rossini, Spontini.

From a French newspaper I quote the following anecdote.

The great music hall of the Trocadero had been finished for the Exposition of 1878 and Cavaille-Coll had just completed the organ. Very soon after the completion of this masterpiece, Cavaille-Coll arrived one morning at the home of Widor.

"Hurry, hurry. Come with me. Liszt has just arrived and wishes to hear the Trocadero organ before leaving Paris."

Widor went, and played everything Liszt requested. When he had finished, Liszt said to him:

"You have given me an immense pleasure. What may I do for you in my turn which might please you?"

"Master," replied Widor, "I have never heard you perform."

"Very well. Come with me."

Liszt was staying at the home of Erard, the famous piano manufacturer. There he took Widor and during the eight days Liszt remained in Paris he played for Widor all his own compositions and many other masterpieces of piano literature.

"The eight most beautiful days of my life," Widor used to say.

The Sermon in Morning Prayer

• Rev. John W. Norris, of the Living Church editorial staff, calls attention to an error, in connection with T.A.O.'s review of Edwin A. Goldsworthy's *Plain Thoughts on Worship*. Says the Rev. Mr. Norris, "There is no provision in morning prayer for a sermon." Says the Rev. Mr. Goldsworthy: "What I meant and should have said is, 'There is a break in the usual order of worship to admit the sermon.'" And Mr. Goldsworthy concludes: "I wish more Episcopalians would remember that the Protestant Episcopal Church, originally the Church of England, was born protesting against some of the things I have been protesting." To which we say, "Amen."

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Charles Marie Widor: In Memoriam

By Minnie McIlraith

The white flame of a life rich in length of years
And accomplishment burned low . . . then disappeared
Leaving mankind richer in that he lived
And shall ever live in enduring fame.
Thrice blest are we who in such age have lived
And blest the generations that shall come
After to reap the fruit of his creations:
To sit beneath the master hand of one
Versed in the Art of interpreting the majesty
Of harmonies which flowed as by magic
From the unremitting font of his genius
In symphonies of strength and classic beauty
And dedicated to the instrument
He so loved. He wrought better than he knew.

STYLE IN PERFORMANCE

The Success of the Performance Depends on
Style Rather than Notes

By ROWLAND W. DUNHAM

Article 6
Applied Music Theory

MUSICIANS who perform either individually or through their direction of others require training of various sorts. They must have the peculiar technic necessary to adequate presentation of the notes, their rhythmic sequence, the details of expression, enunciation and pronunciation in vocal music, a comprehension of the texture and harmonic structure—to mention only a few details.

In addition to the more obvious considerations—for the most part indicated or suggested by the hieroglyphics on the printed page—there is in particular one matter which shall be the subject of this discussion. This is the more difficult and subtle question of musical style. One may play, for example, a Bach fugue with meticulous accuracy, the subjects appearing in satisfactory prominence, with suitable tone balance and color, and yet at the conclusion the listener may well be unimpressed—and justified in saying "This is all very fine but, after all, what of it?"

Style in many cases may be the general effect based upon what we call tradition. This rather vague term is used to describe manners of interpretation presumed to be handed down from teacher to pupil for several generations. Usually they are said to be the ideas of some famous person. Widor claimed his method of playing Bach to be traceable, through Lemmens, directly to the great Cantor himself. The tremendous duties of the master, especially in Leipzig where he did not even have an organ at his disposal, the changes in the instrument itself, and the absence of data regarding any serious teaching of organ—all combine to make such a claim at least questionable, even if it might be of any possible value.

What is the basis of these music traditions? Simply the musical taste and judgment of the artists who perform great music in a distinctive manner. Such performances may be guided by the composer himself (who rarely sets the tradition) or they may be the result of a satisfactory understanding of the music. For the most part traditional interpretations are quite advisable unless the music is able to find deviations that will make the music more appealing and at the same time meet all possible criticisms. In the case of new music the performer must find his own method if he hopes to do more than follow slavishly the relatively meager printed directions. In these individual interpretations complete success must depend upon a comprehension of musical style.

Style is difficult to define, being a rather external, invisible attribute. The variations of style are the "outcome of the instinct for adaptation." We have vocal style, piano style, orchestral style—all different and the outcome of the material utilized for the fruition of the printed page. Again there is the question of the occasion for which the music is designated. Concert music, church music, salon or chamber music, and what the Germans call "haus-musik" present obvious characteristics. Vocal style is influenced not only by the limitations of the singer in the matter of intonation, length of phrase accentuation, etc., but by the text.

Musicians are notoriously prejudiced in their likes and dislikes. Those habituated to instrumental styles find little interest in opera or church music. The violent bitterness of the opposition to the new operatic ventures of Richard Wagner is understandable when one considers that opera was previously molded in an entirely different style; the new presentation of dramatic music could hardly be expected to find musicians of the "absolute" school either sympathetic or capable of comprehension.

Musical style lacking in personal intensity or distinction is of little value. This quality is always most subtle. Only the test of time and numerous hearings can serve as a true criterion. Many of us remember frequent performances of music by Raff, Gade, Rubinstein and our American, MacDowell. Lack of distinctiveness brought about the virtual disuse of this music. The great masters of style, Bach and Beethoven, have attained a perfection in the presentation of their ideas by infinite labor and merciless self-criticism. They are the models upon which our musical art must rest. The greatest composers are the great stylists. Witness the gradual rise of the music of the greatest of modern stylists, Brahms, over that of some of his more superficially popularized contemporaries, Tchaikowsky for instance.

If composers must possess style to attain immortality so must instrumentalists and singers display style in performance, coordinated with a comprehension of the style of the composition. Perry says truly, "The greatest achievement in point of style is to convey the idea in its widest significance in the exact terms which will take the most complete hold of the human mind." Such a definition suggests a sincere effort to reveal the beauty and meaning of a piece of music, a presentation which comes from careful study, richly emotional, logical, yet free from egotism, vulgarity or exhibitionism.

Organists are concerned with the two types of music within their fields. In organ music we must study primarily the works of Bach. Here we discover much difference of opinion, especially within the last twenty years. We will be wise to read all available material by men like Schweitzer, Terry and Spitta. We must bear in mind that nearly all the organ works were written at a comparatively early age when the Composer was actually an organist. The style is diffuse in various works, requiring therefore careful study for complete comprehension. To play a virtuoso piece like the D-minor Toccata & Fugue, one of the sonatas, the fully mature Prelude & Fugue in B-minor, or the choraleprelude O Man Bewail, one must discover the style of playing best suited. The D-minor work is bravura, which stodginess or muddiness would ruin. The B-minor requires a serious approach which makes a satisfactory performance the result of thorough study—not diligent practise.

Church choral music presents a far greater choice, even within the limits prescribed by Dr. Davison. The pure impersonal style of Palestrina, the Protestant Bach, Russian liturgical music, the concert type presented by the oratorio, the modern English and American anthem—all require care in presentation. Most of the singing in my hearing has been poorly considered in this respect. When there have been even passable intonation, attack and nuance, the whole musical effect has usually been spoiled by evident misunderstanding of the style. To sing Handel's much abused "Hallelujah"

fortissimo from beginning to end; to sentimentalize a chorus by Palestrina, to stifle a modern anthem by dry-note singing—these are but a few of the most common musical crimes committed rather generally in churches.

To obtain style in performances musicians must do more than "daily dozen" practise and rehearsing. They must study music indefatigably in all possible manners, along broad general lines, in detail, in specialized scrutiny of phraseology, texture, harmony, rhythm, nuance, and decide all these matters only after many readings. The unprepared rehearsal is the reason for so much bad performance. If we hope to obtain a completely satisfying rendition we must, above all, strive to obtain a truly appropriate musical style.

(To be continued)

Carl Weinrich with Dessoffs

A Review by Aaron Burr

• One might think that nothing could be added to the superb devotions of the Dessoff Choirs. A group of volunteers, or rather two groups consisting of the Adesdi Chorus of Women and the A-Cappella Singers, mixed voices—these are among the most faithful students of the Metropolis in the rendition of early church music. Under the able leadership of Paul Boepple they rehearse studiously throughout the season with thrilling results. Numbering about fifty-six singers they achieve beautiful effects in divisions ranging from two parts to twelve, singing as one choir or as three.

At the Church of The Incarnation on April 7 the estimable Carl Weinrich was an added attraction with organ solos. With pre-Bach music in the era of the rest of the program he contributed that touch of towering perfection for which he is noted. The Variation by de Cabezón, Ricercare of Palestrina, and Variations by Sweelinck all disclosed again the delicate and illusive personal touch which forever associates with true greatness in art. With all seats reserved and the function rather exclusive in its nature, a benefit for the Bethlehem Day Nursery sponsored by many of New York's social registerites, a large number of enthusiasts were present who recall Mr. Weinrich's memorable series of recitals at St. George's three years ago.

Although engaged in educational work reaching from Princeton, N. J., to Wellesley, Mass., and recital tours from the Atlantic to the Pacific coasts, Carl Weinrich can still be claimed by New York as its own. Not its own, I hope, to bash out hymntunes and second-rate anthems for city yokels to yodel at in some local cathedralodeon; but New York's own for an annual series such as the unforgettable one just mentioned. After all, he's the only one who ever offered the works of Brahms, remember. For that too the hamlet is now ripe.

Additions to Cadet Chapel Organ

• The way to build a truly superb organ is to live with it and let it grow over a period of decades. Frederick C. Mayer of West Point has been doing that, with the help of the M. P. Moller organization. The latest additions, due to be heard for the first time this month, are;

8' Tromba Battalia, donated by the Garden Club of America.

4' Military Clarion, a memorial to Col. Henry Clay Jewett of the Academy class of 1901.

4' Service Octave.

These additions will no doubt be heard on June 6, at 3:30, when Mr. Mayer gives a recital.

M. P. Moller Officers Elected

• The board of directors of M. P. Moller Inc. announce the following officers: President and treasurer, M. P. Moller; vicepresident, E. O. Shulenberg; secretary, W. R. Daniels.

The Improviser

By Mavor Moore

The angels kissed your finger tips
Tonight, but you did not know
That your melodies bore us on far ships
Into magical water's flow.

To magical lands where dreams are made
Into real and the ultimate,
Where purpose is in the sunlight laid,
And the world has forgotten to hate.

Where thoughts are crystal as morning dew,
And every mortal a god,
And every word a thing that is true,
And each road by a Savior is trod.

The angels kissed your finger tips,
Did you feel the touch of unseen lips?

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

American Conservatory, organ and choir-work; Chicago, June 24 to Aug. 5; April page 136.

Bach Course, true organ music and the true organ; Cleveland, Aug. 30 to Sept. 10; March 97, April 113, May 164.
E. Power Biggs, organ master-class; Cambridge, Mass., July 5 to 30; May 172.

Guilmant Organ School, New York; begins July 6; April 133, May 164.

Jacobs School of Church Music, choir-work; Worcester, Mass., June 21 to 26; April 112, May 164.

Hugh Porter, organ; New York, July 12 to Aug. 20; May 148.

Edith E. Sackett, junior-choir work; New York, July 17 to 30; May 151 and 164.

University of Michigan, organ, choir-work, composition; Ann Arbor, June 22 to Aug. 20; April 136, May 165 and 179.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 28 to July 9; May 165.

Westminster Choir School, intensive choir-work; San Francisco, June 21 to July 9; Northfield, Mass., July 27 to Aug. 15; April 113, May 151.

Organ Course by E. Power Biggs

• Each member will receive two 45-minute private lessons each week and there will be 16 afternoon sessions of two hours each, devoted to performances and discussions by members of the class, together with a series of lectures by Mr.

Guilmant Organ School

DR. WILLIAM C. CARL, Founder

WILLARD IRVING NEVINS, Director

SUMMER COURSE

beginning JULY 6th

Write for full particulars

12 WEST 12th STREET

NEW YORK

Biggs on technic, registration, methods of practise, analysis, memorizing, and interpretation of the various schools of organ literature.

Mr. Biggs will give three afternoon recitals, July 11, 18, and 25, on the famous Methuen organ, now the headquarters of the Ernest M. Skinner & Son Co.; programs will cover various periods of literature. Two recitals will be given July 14 and 28 on the new baroque organ in the Germanic Museum, Harvard University, the programs to include the six sonatas of Bach. The music of all these programs will be the subject matter of analytical and other class discussions. Organ practise can be obtained in Cambridge at nominal cost.

Guilmant Organ School

• The summer course in New York City begins July 6 and ends Aug. 6. This oldest of schools in America devoted exclusively to organ will give each member of the summer-course class one one-hour private lesson each week with Willard Irving Nevins, director of the School; one two-hour class lesson with Mr. Nevins; and one one-hour private lesson with other members of the faculty.

At the master-class all students will play and Mr. Nevins will use standard works of Bach and other composers and discuss in detail the phrasing, pedaling, fingering, registration, interpretation, and all other points, with special emphasis on the most efficient methods of practising so that the student can gain the most from the hours he spends at the console. Repertoire and all kindred subjects will be fully covered.

Jacobs School of Church Music

• Mr. and Mrs. A. Leslie Jacobs' third summer course, in Wesley Church, Worcester, Mass., again confines itself to practical problems of choir development. The second course, last year, produced 100% increased registration over the first year. The course is planned especially to meet the needs and solve the problems of the musician in the smaller churches; the volunteer choir is the chief topic.

Management of choirs includes also management of individuals, and the psychology of the latter will be dealt with on a par with the technic of the former. Each student participates daily in active class work, where details of choir development are individually dealt with by precept, example, and illustration. The experience gained by Mr. Jacobs in the development of the elaborate choirs of Wesley Church,

numbering about 200 choristers, and in the easier task of directing the Worcester Woman's Club Chorus and the concert division of Chancel Choir, forms the background of the summer-course instruction and demonstration. Mrs. Jacobs, author of many musical plays for children and specialist in children's choir work, will deal with the child voice; her book, *Music in the Church*, is soon to be published.

The course has been arranged to come entirely between Sundays for the benefit of organists not able to be absent on Sunday from their own churches. The daily schedule provides one hour of study on each of the following details: conducting, voice development, rehearsal management, phonetics.

Hugh Porter at Juilliard

• Mr. Porter's course includes two class-hours each week, covering repertoire etc., in which both Mr. Porter and the students play; two private half-hour lessons each week; and five hours of theory. Keyboard harmony includes improvisation, transposition, modulation, etc. Theory work may be taken with Howard Brockway, A. Madeley Richardson, Roy Harris, and others; voice with Charles Hackett, Fraser Gange, and others; accompanying and vocal repertoire with Coenraad V. Bos. A faculty of seventy teachers is available, covering all branches of music; courses may be accredited toward a Bachelor of Science degree. The organ equipment includes a 4m, 3m, and four 2m practise organs.

Westminster Choir School

• When an organist who formerly had been known more for his organ recitals in his church tells, as does Mr. Einecke in the present pages, what he has been able to do in choir work after taking such courses as Dr. John Finley Williamson originated with his Westminster Choir School, the subject of church music takes on an entirely new aspect, and a description of the Westminster summer course is hardly necessary. Again this year Dr. Williamson takes his faculty to both the Pacific and Atlantic coasts. A feature of the Northfield session not duplicated at San Francisco is the "new department" of a "Choral and Vocal Summer Camp for young people of highschool and college age," July 27 to Aug. 16, and the schedule calls for six hours a week to each of the following: vocal class, sight-singing, conducting, choral class, laboratory class.

The regular summer-course schedule, both in San Francisco and Northfield, provides six hours a week in classes devoted to vocal, conducting, model-choir, and laboratory, all personally under Dr. Williamson. In San Francisco it is hoped that a choral festival of three thousand voices for the Golden Gate International Exposition of 1939 will have its foundation at this summer course.

Clarence Mader teaches organ in the San Francisco classes, and Carl Weinrich goes to Northfield to teach organ there, both in private and in class lessons. Voice work in all its ramifications will be fully covered—as always has been the case in the Westminster Choir School courses.

JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

*Accredited Courses Leading to the
Bachelor of Science Degree*

July 12 to August 20

ORGAN DEPARTMENT CONDUCTED BY

HUGH PORTER

Organist-Choirmaster

Collegiate Church of St. Nicholas
Fifth Avenue at 48th Street

Individual and group instruction. Classes in organ repertoire, choral music and accompanying. Four-manual Casavant. Ample practise organs available. A limited number of private pupils will be accepted by Mr. Porter previous to August 20th.

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with Olaf Christiansen**

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

Programs to be given during July will be published here if received on or before June 15.

• Claude L. MURPHREE

University of Florida
June 20, 4:00

Music Inspired by Shakespeare Plays

Beethoven-h, Coriolanus Overture

Col.-Taylor, Othello Suite

Mendelssohn-g, Midsummer Night's Dream

Stefart-t, The Tempest Suite

Tchaikowsky-g, Romeo & Juliet Overture

June 27, 4:00

Garth Edmundson Program

Cortege & Fanfare

In Modum Antiquum

An Easter Spring Song

Toccata on Nassau

Litania Solenne

Apostolic Symphony

Bells Through the Trees

Imagery in Tableaux

• Arthur W. QUIMBY

Museum of Art, Cleveland

June 6, 13, 20, 27, 5:15

Bach, Prelude & Fugue Am

Schumann, Canon Bm; Larghetto.

Franck, Chorale 3

• Stanley E. SAXTON

Skidmore College, Saratoga Springs

June 6, 8:00

Edmundson, Passacaglia

Schumann, Sketch Cm

Karg-Elert, Harmonies du Soir

Russell-j, Citadel at Quebec

Widor, 4: Scherzo

Brahms, Lullaby

Tchaikowsky, Dance of Reed Flutes

Reubke, Finale

• George L. SCOTT

KMOX, 1090 kc., Kilgen Organ

June 6, 10:15 p. m., c.s.t.

Widor, 5: Mvt. 3

Couperin, Soeur Monique

Bach, Toccata Dm

June 13, 10:15 p. m., c.s.t.

Scott, Fantasia Em

Bach, Prelude & Fugue Gm

• Herbert Ralph WARD

St. Paul's Chapel, New York

June 1, 1:00

Handel's Water Music: Air; Allegro.

Ward, Danse Antique; In the Temple.

Bach, We all Believe in One God

Karg-Elert, Harmonies du Soir

June 29, 1:00

Handel, Allegro Maestoso

Franck, Cantabile

Bach, Ein Feste Burg

Grace, Reverie on University

Franck, Piece Heroique

Mr. Ward will present guest organists:

Charles O. Banks, June 8; Raphael Kam-

merer, June 15; Heinz Arnold, June 22.

Grant us grace Lord, Whitehead

Two Kings, Clokey

Christ Conquereth, Clokey

• C. Harold EINECKE

Central M. E., Muskegon

Park Church Choir

Ave Verum Corpus, Byrd

Crucifixus, Lotti

All breathing life, Bach

Psalm 51, Brahms

Only begotten Son, Gretchaninoff

Tebe Pojem, ar.Mary Einecke

God is with us, Kastalsky

Tantum Ergo, Gluck

Hospodi Pomilui, Lvovsky

Chillun come on home, Cain

Here are we, Willan

Matthew Mark Luke, Holst

Mister Banjo, Burleigh

Built on a rock, Christiansen

Slumber Song of Virgin, Fischer

Now thank we all, Mueller

• Daniel A. HIRSCHLER

Emporia College Choir Repertoire

All glory laud and honor, Bach

Hallelujah, Bach

How radiant shines, Nicolai

Tenebrae Factae Sunt, Palestrina

Soul of the world, Purcell

Cherubim Song, Glinka

Angels Song, Tschesnokov

We praise Thee, Tchaikowsky

Carol of Trees, ar.Gaul

We pray Thee, James

A clear midnight, Willan

Open our eyes, Macfarlane

Praise to the Lord, ar.Christiansen

Joy, Christiansen

The Kolo, ar.Smith

Folksong, ar.Brahms

Fum Fum Fum, ar.Schindler

Noel, Patapan

Cross it foh yourself, ar.Clokey

Beatiful Savior, trad.

Programs of the recent tour were compiled

from the above.

• Thomas MOSS

Calvary Baptist, Washington

Breton Folksongs, Lehmann

Peasant Cantata, Bach

Mr. Moss accompanied the quartet and

soloists in the six Lehmann numbers and

directed the chorus of 47 (14s. 11a. 11t.

11b) in the Bach cantata, with Henry E.

Kerr as accompanist.

• William J. MARSH

Texas State College for Women

T.C.U. Men's Glee Club Concert

Alma Mater Hymn, Canfield

Lead kindly Light, Buck

Ave Verum, Mozart

Come love the long day closes, Edwards

John Peel, ar.Andrews

Goodnight beloved, Pinsuti

De ol' Ark's a-moverin', Guion

I'll sing thee songs of Araby, Katwijk

Passing by, Purcell

O Caesar great wert thou, Taylor-j

War, Todd

Boots, Flagler

High Barbary, Hall

Captain of Ben-ma-cree, Marsh

• Herman F. SIEWERT

Rollins College

Bach Festival

*Cantata 106, God's Time is Best

Cantata 53, Strike Thou Hour

Cantata 140, Sleepers Wake

**Passacaglia

"Jesu joy of man's desiring"

"Et Incarnatus Est"

"Crucifixus"

Selections from the "St. Matthew"

Mr. Siewert was organist and C. O. Honaas directed the choir of 93 and a string ensemble of 12.

• Julian R. WILLIAMS

Valley Choir of Sewickley

Come Holy Spirit, Bach

Ave Verum, Byrd

Hear my supplication, Arkangelsky

Celtic Hymn, Robertson

Come again sweet love, Dowland

Shepherds Vigil, Edmundson

Lo a voice to heaven, Bortniansky

Golden slumbers, English

On great lone hills, Sibelius

Three Negro spirituals

Like to a falling of a star, English

Peasant and his oxen, Jugo-Slavian

Vale of Tuoni, Sibelius

Swing low sweet chariot, Negro

Dance Song, Czechoslovakian



SERVICE PROGRAMS

This column closes the first of each month; programs of unusual services are especially welcome, otherwise please send calendars for six or eight consecutive Sundays.

• Dr. Clarence DICKINSON

*Brick Presb., New York

April Services

*Egerton, O Filii et Filiae

King all glorious, Barnby

Now let us be glad, Trad.

Ravanello-j, Christ is Risen

**Bach, Christ is Risen

Worthy is the Lamb, Handel

Now the green blade, ar.Moore

Tree on the cross, Rile

Lord now lettest Thou, Buszin

Buxtehude, Praise God

*Sibelius, Springtime

Turn back O man, Holst

Not so in haste, Trad.

In faith I calmly rest, Bach

Matthews, Paean

**Bach, Jesu Joy of Man's Desiring

As they sailed, Roberts

I bind unto myself, ar.Burke

My Lord my Life, ar.Smith

Bach, Rejoice Beloved Christians

*Bamidge, Allegro Maestoso

Heavens are telling, Haydn

God of love, Kalinnikoff

Tombelle, Marche Pontificale

**Jongen, Chorale

Angel voices ever singing, Coats

Let them praise, Mozart

How uplifted my heart, Schubert

List to the lark, ar.Dickinson

Wolstenholme, Andantino

*Rheinberger, Pastorale

Lord is my Light, Parker

Now our morning hymn, 15th cent.

Rheinberger, Allegro

• Charles H. FINNEY

*Covenant Presb., Erie, Pa.

Antheims, Oct. 4 to Feb. 28

Goss, O Savior of the world

Mendelssohn, He watching

Barnby, Ye shall go out,

m. Negro spiritual, Steal away

Arensky, Praise ye the Lord

i. Rheinberger, Morning Prayer

Rheinberger, For He shall give

Finney, Bread of Heaven

Vine of Heaven

Lord's Prayer

q. Schumann, In perfect peace

Finney, Fatherland

Franck, O Lord most holy

Kalinnikoff, Lord I cry to Thee

o. Barnes, If Thou comest

Bach, Behold I stand at the door

MUSICALES

Church and Concert Compositions

• Programs will be used in this column only when it is possible to indicate which are the choral and organ numbers.

• Joseph W. CLOKEY

Pomona College Chapel

Contemporary Composers

With a voice of singing, Shaw

A Lullaby Carol, Shaw

Praise, Rowley

From the morning watch, W. G. Blanchard

Rise up my fair one, Willan

The Three Kings, Willan

Ave Verum, Titcomb

Mendelssohn, He watching
 j. Bach, Come together let us sing
 Zingarelli, Go not far from me
 Bach, My heart ever faithful
 Tchesnokoff, Let Thy blessed Spirit
 j. Norris, Savior like a shepherd
 Holler, Jesus meek and gentle
 Baker, Art thou weary
 Mr. Finney often follows the practise of
 using the organ music of but one composer
 at each service; among them: Handel, Sowe-
 rby, Rheinberger, Jenkins, Bach, Cole.

• Dr. Carl McKINLEY

*Old South, Boston

Complete Morning Service

Widor, Romane: Chorale

Hymn, Invocation, Lord's Prayer.

Psalms 150, Franck

Responsive reading, Gloria, Scripture,

Call to prayer (responsive with choir),

Prayer, Response.

Jesus the very thought, Victoria

Announcements, Offering, Doxology,

Sermon, Prayer, Hymn, Benediction, Amen.

Widor, 4: Finale

Complete Evening Service

Widor, 4: Andante Cantabile

Call to worship, Invocation, Lord's

Prayer.

Father of heaven, Handel

Scripture,

Praise to the Lord, German

Prayer, Response, Hymn, Sermon.

Turn Thee again, Attwood

Prayer, Nunc Dimittis, Benediction,

Choral Amen.

Widor, Gothic: Andante

"As the postlude is an integral part of
 this service," says the calendar, "the mem-
 bers of the congregation are earnestly re-
 quested to remain seated." Hymns are
 sung without announcement other than the
 organist's playing of them.

• Dr. Harold Vincent MILLIGAN

*Riverside Church, New York

April Services

*Vierne, Preambule, Cortage, Reverie.

Veneration of the Cross, Rachmaninoff

Heavens are telling, Haydn

*Buxtehude, Chaconne

Selections from Haydn's "Creation"

*Howells, Psalm Prelude Ef

Now our morning hymn, ar. Dickinson

Sing ye praise, Mendelssohn

*Mendelssohn's Sonata in A

Hymn of Praise, Mendelssohn

*Howells, Psalm Prelude Dm

Strong Son of God, Snow

Thou art my Way, Williams

*Mendelssohn's Sonata in A

Behold God the Lord, Mendelssohn

Whatsoever is born, Davies

*Franck, Priere

Mass in A, Franck

• Henry WHIPPLE

Market Square Presb., Harrisburg

March Antems

Bitgood, Hosanna

Gretchaninoff, Cherubic Hymn

Handel, Behold the Lamb

Surely He hath borne
 Kastalsky, Penitent Thief
 Palestrina, Savior of the world

Cantatas 1936-1937 Season

Allegri's Miserere

Beach's Canticle of the Sun

Boulanger's Psalm 24

Brahms' German Requiem

Dickinson's Redeemer

Haydn's Creation

Holst's Psalm 86

Mendelssohn's Elijah

Sowerby's Psalm 121

Stainer's Crucifixion

• Dr. David McK. WILLIAMS

*St. Bartholomew's, New York

April Services

*Service, Basil Harwood

Hail all hail, James

**Magnificat Dm, Walmisley

Old Hundredth, Bach

Lord is risen, Sullivan

Hallelujah, Beethoven

Harwood, Son. Csm: Maestoso

*Benedictus es Domine, Richards

Jubilate Deo, Parker

Promise which was made, Bairstow

**Magnificat C, Stanford

Lord is my Shepherd, Parker

Hail gladdening Light, Martin

Dallier, Contemplation

* Te Deum & Jubilate Bf, Stanford

Hearken unto Me, Beach

**Magnificat Af, Williams

Harold E. Darke's "The Sower"

Maquaire, Allegro

*Benedictus es & Jubilate Deo, Strickland

Happy and blest, Mendelssohn

**Cantate Domina, Beach

Bach's Magnificat

Tournemire, Chorale & Alleluia

• Julian R. WILLIAMS

St. Stephen's, Sewickley

April Services

*Widor, 6: Adagio

As it began to dawn, Martin

Sanctus & Agnus Dei, Willan

Widor, 6: Finale

*Franck, Prel.-Fugue-Variation

Te Deum Laudamus, Willan

Praise to our God, Vulpus

Franck, Chorale Am

*Vierne, 1: Pastorale

Darest thou now, Williams

Vierne, 1: Finale

*Bach, Adagio

Benedictus es Domine, Noble

Heavens are telling Haydn

Bach, Toccata Dm

■

Kilgen Contracts

• The Kilgen Brothers report the fol-
 lowing contracts received by Geo. Kil-
 gen & Son Inc.:

Baton Rouge, La.: Louisiana State
 University purchased a 3m Kilgen in
 1932 and now contracts for the addi-
 tion of a Solo Organ of 8 ranks, one

16' register and 3 borrows in the Pedal
 Organ, and a new 4m all-electric con-
 sole, all to be completed this summer.
 The University also has two 2m prac-
 tise organs installed by Kilgen in 1932.

Brighton, Colo.: First Presbyterian,
 2m, summer installation.

New York: Zion Norwegian Luth-
 eran, Brooklyn, 2m, summer installa-
 tion.

Butte, Mont.: St. Ann's, 'petit en-
 semble.'

East Chicago, Ind.: Immaculate
 Conception, 'petit ensemble.'

Hobart, Ind.: Augustana Lutheran,
 'petit ensemble.'

Lawton, Okla.: First Baptist, 'petit
 ensemble.'

Miami, Fla.: St. Matthew's Luth-
 eran, 'petit ensemble.'

Paducah, Ky.: First Baptist, 2m, re-
 placing an organ damaged by the flood;
 several undamaged ranks from the old
 organ will be used in the new.

Roanoke, Va.: John M. Oakey Mor-
 tuary, 'petit ensemble.'

Scranton, Pa.: Holy Family R.C. has
 ordered a 3-36 for gallery installation,
 case of panel-work and pipes; stoplist
 in consultation with Fr. Joseph Kor-
 man; specifications by the Kilgen Bro-
 thers.

That Organ Recital Problem

• If you're still looking for an answer
 perhaps E. Power Biggs may have
 stumbled across it for you. For his re-
 citals (highly severe programs) on the
 baroque organ (a little 2m) at present
 housed in the Germanic Museum of
 Harvard University, the newspapers
 were exceedingly generous in the space
 devoted to the recitals. Complete sta-
 tistics are not at the moment available
 but we have 38½" of published atten-
 tion.

If the newspapers pay more atten-
 tion to organ recitals we can be certain
 the public will do likewise. If Mr.
 Biggs really has found the answer, it
 must go like this:

1. A clarified organ;
2. Perhaps a return to the baroque
 type of organ architecture;
3. A program with the vitality of
 Bach as the backbone, and a few other
 compositions by way of diversion and
 contrast.

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Mr. Ferdinand Dunkley*American Composers: Sketch No. 38*

• Ferdinand Dunkley, organist of Temple Sinai, teacher of organ and theory in Loyola University College of Music, New Orleans, La., was born July 16, 1869, in London, England, had the equivalent of a highschool education there, and in 1890 finished his fourth year of study in the Royal College of Music.



He became organist of St. Jude's, London, in 1885, and after two other positions there, came to America in 1893 as director of music in St. Agnes School, Albany, N. Y. In 1899 he went to Asheville College, and two years later to New Orleans; he was appointed to Temple Sinai in 1929, where he plays a 3-35 Skinner built in 1928. His movements to these various cities delayed his citizenship, but in 1935 for the third time he began the citizenship process.

He studied organ with Higgs, Turpin, George Martin, and Gladstone; theory with Bambridge, Sharpe, Bridge, Parry, etc. He earned his F.R.C.O. certificate in 1886.

In 1912 he married Margaret Mary Gwyther; his first wife, by whom he had one child, died in 1911.

He has been active as conductor, having conducted various numbers in concerts by some of our famous orchestras; he organized and conducted also various choral organizations.

Published organ work:

Bayou Song (Ditson, 1930, 50 cents).

He has in mss. three organ works, and in print six anthems and three songs.

Flemington Choirs

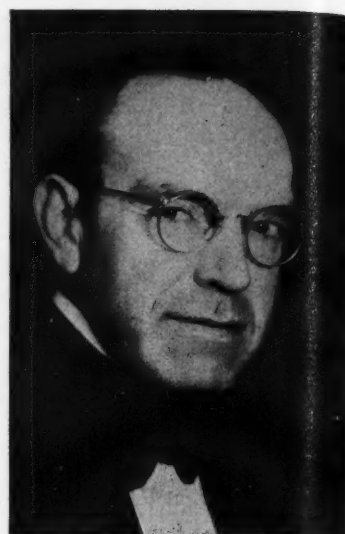
• Mrs. Henry F. Schenk of Flemington, N. J., has purchased the studio in which the Flemington Children's Choir School has worked for many years and donated it to the Choirs, as a memorial to her daughter, Gerarda Schenk, who was a graduate of the School.

Mr. Charles H. Marsh*American Composers: Sketch No. 39*

• Charles H. Marsh was born April 8, 1885, in Magnolia, Iowa, finished highschool in Pittsburgh, and studied organ with Walter E. Hall, Widor, and two years with Dupre; theory with Deereus, A. J. Goodrich, and Nadia Boulanger.

His first position was with Union Baptist, Pittsburgh, in 1902. In 1913 he headed the organ and theory work of Scott School, Pueblo, two years later went to the Torrey Institute, and in 1919 to Redlands University. He was in Europe 1926-8 and returned to the First Presbyterian, Fort Wayne, in 1929. In 1932 he went to Florida, teaching organ in Orlando College, and being organist of Florida University, playing WRUF broadcast recitals every Sunday.

In 1935 he went to California and became teacher of music and French in Sweetwater Union Highschool, San Diego, resigning in April 1936 to assume his present position as supervisor of local federal music activities.



Mr. Marsh is a poet as well composer; he is Associate Editor of *Horizons*, a poetry magazine; one of his poems won first place in a contest con-

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Four Japanese Color Prints (Gray)

Bow Moon

Monkey Bridge

Evening Snow at Fujikawa

Young Girl in the Wind

Scherzo—Fetes des Fees (Gray)

In mss. there are three organ pieces: Cathedral Suite, Legende Triste, Toccata Moderne.

Dr. John Winter Thompson

American Composers: Sketch No. 40

• Dr. Thompson was born Dec. 21, 1867, in Leland, Mich., took his high-school work in Oberlin, graduated from Oberlin Conservatory in 1890 and from the Royal Conservatory, Leipzig, in 1894. He secured his Mus.Bac. degree from Oberlin in 1906, and in

1909 Knox College gave him the Mus. Doc. His organ teachers were George W. Andrews, Paul Homeyer, and Bonnet; theory, Andrews, Shreck, Oldberg, and Sinding.

His first church position was with the First Church, Oberlin, in 1888. In 1890 he was appointed to Central Congregational, Galesburg, Ill., continuing till 1926 when rheumatic fingers caused him to discontinue organ playing; in 1936 he was appointed choirmaster of the church. The Congregational Church installed a 4-54 Moller for him in 1912.

Published organ works:

Adagio Religioso (ug, 1917)

Adoration (ug, 1917)

Allegretto Scherzandro (ma)

Aspiration (ma)

Canzonetta (ma, 1918)

Consolation (ma)

Devotion (ma, 1918)



Duo (ma)

Evening Benediction (ma, 1915)

Grand Chorus (ma, 1910)

Intercession (ma)

Intermezzo (ma, 1911)

Invocation (ma)

Longing (ma, 1910)

Marche Pontificale (ma, 1913)

Meditation (ma)

Prayer (ma, 1911)

Romance (s, 1917)

Song of Rest (ma)

Supplication (ma, 1912)

The best-sellers have been the Adagio, Marche, and Romance. In addition Dr. Thompson has about 25 anthems published, church songs, etc., with A Song of Exultation (organ) in ms. His book, A Course in Harmony, was published by White-Smith in 1923.

Among his unusual activities Dr. Thompson at one time conducted a class in Bible study for men at Knox College and operated a wheat-ranch in western Canada.

He was first married in 1891, to Mary J. Moon, by whom he had two daughters, one teaching voice in an eastern college, the other physical education in the public schools of a Michigan city. His first wife died in 1932 and in 1935 he married Jessie Synde Hopkins, a concert contralto and teacher of voice in Knox Conservatory.

Cantatas & Oratorios

• This column is compiled merely to list such performances as our readers bring to our attention; it closes the first of each month.

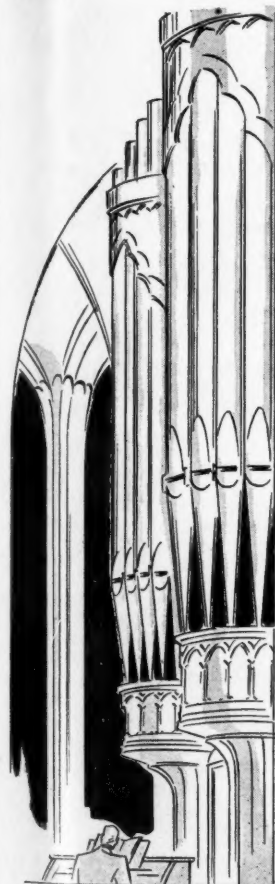
Bach's "Magnificat" was given April 25 by Dr. David McK. Williams in St. Bartholomew's, New York.

Harold E. Darke's "The Sower," by Dr. Williams, April 18.

Haydn's "Creation"—

by Dr. Clarence Dickinson, April 25, Brick Presbyterian, New York, the last oratorio of the season;

by Dr. Harold Vincent Milligan, April 4, Riverside Church, New York.



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Rohrgedeckt (S)
10 2/3 Rohrgedeckt (S)
8 Claribel Flute (G)
Rohrgedeckt (S)
Spitzfloete (G)
Salicional (S)

5 1/3 Rohrgedeckt (S)
4 Claribel Flute (G)
GREAT: V-5. R-5. S-6.

EXPRESSIVE

8 DIAPASON 73
CLARIBEL 85ow16'
SPITZFLOETE 85m
S. CELESTE tc 61m
4 Diapason
GEMSHORN 73m
SWELL: V-5. R-5. S-9.
8 ROHRGEDECKT 97sw16'
SALICIONAL 73m
VOIX CELESTE tc 61m
4 Rohrgedeckt
Salicional
2 2/3 Rohrgedeckt
2 Rohrgedeckt
8 TRUMPET 73r
VOX HUMANA 61r
Tremulant
CHOIR: V-1. R-1. S-9.
8 Claribel Flute (G)
Spitzfloete (G)
S. Celeste (G)
4 Spitzfloete (G)

Gemshorn (G)
2 2/3 Spitzfloete (G)
2 Spitzfloete (G)
1 3/5 Spitzfloete (G)
8 ENGLISH HORN 73r
Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Combons 26: P-5. G-5. S-5. C-5.
Tutti-6.
Crescendos 3: G. SC. Register.

4-87 Moller for Harrisburg

• M. P. Moller Inc. has been awarded the contract for a 4-87 for St. Stephen's, Harrisburgh, Pa., Alfred C. Kuschwa, organist. The fourth division will be an Antiphonal Organ of 11 stops and there is a special Diapason installed for processional purposes. Early in the 20th century, M. P. Moller Inc. replaced St. Stephen's old organ with a new Moller, which in 1917 the Moller organization rebuilt and enlarged. The present organ makes the third contract St. Stephen's has awarded to M. P. Moller Inc. The instrument is scheduled for installation this fall; stoplist will be published in these columns of a later issue.

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EVENTS FORECAST

for the coming month

June

July events will be announced in this column if full details are received on or before June 15.

Great Neck, N. Y.: June 7, 8:45, recital by Hugh McAmis in All Saints.
Pittsburgh: June 1 to 9, University of Pittsburgh, sesquicentennial celebrations:

June 1, 2:30, open house at Stephen Foster Memorial;

2, 3:00, Children's program of Foster songs; 8:30, dedication of Foster Memorial;

5 & 6, Public inspection of Foster Memorial and Cathedral of Learning.

West Point, N. Y.: June 6, 3:30, e.d. st., Cadet Chapel recital by Frederick C. Mayer.

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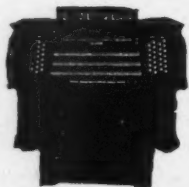
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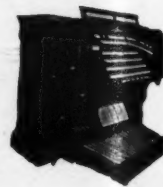
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Claude L. Murphree

• in addition to his recitals in the University of Florida filled these recent recital engagements:

April 14, Auditorium, Macon, 4-65 Moller.
May 2, Christ Church, Pensacola, 3m Austin.

May 3, First Presbyterian, DeFuniak Springs, 2-10 Moller.

Damrosch Opera

• "The Man Without a Country," Walter Damrosch's third opera, was given its premiere May 12 in the Metropolitan Opera, New York, the composer conducting. "It is an opera of set numbers, conventional lines and expert but very ordinary music," said Olin Downes in the New York Times.

Buck's Vox Organi

• complete in four volumes, all in good condition, are again available from a T.A.O. reader, if any other reader wants them. Address L. A., c/o T.A.O.

America's First Presbyterian?

• The First Presbyterian Church, Jamaica, L. I., N. Y., celebrated its 275th anniversary April 25. The church was founded in 1662 and its members believe it is the oldest Presbyterian congregation in the New World. Is it?

Rejected with Thanks

• 23 sheets of propaganda from the money-squanderers, arriving since our last accounting, from March 29 to May 10. At first this truck was mimeographed, but some bright lad discovered money couldn't be spent fast enough that way, so now it's printed.

Six-to-One Against

• "The American Bar Association . . . reported today that the plan "to tamper with the Supreme Court" was disapproved in every state" and the "average of all votes was about six to one against," said the New York Times. The A.B.A. had taken a vote of all its members. Unfortunately neither uneducated mobs nor unprincipled dictators care what intelligent people think.

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8 DIAPASON 73

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8 CHIMES 20

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8 OBOE 73

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Sw.: S-16-8-4.

Combons 10: GP-5. SP-5.

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Wurlitzer Contracts

• The Rudolph Wurlitzer Co. reports the following contracts:

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BOURDON 32

Bourdon (S)

8 Bourdon (S)

GREAT 4 1/2": V-8. R-8. S-9.

EXPRESSIVE (with Choir)

8 DIAPASON 61

DULCIANA 61

MELODIA 61

VIOLA DA GAMBA 61

4 OCTAVE 61

FLAUTO D'AMORE 61

2 2/3 TWELFTH 61

2 FIFTEENTH 61

8 CHIMES 20

Tremulant

SWELL 5": V-11. R-13. S-11.

16 BOURDON 61

8 VIOLIN DIAP. 61

STOPPED FLUTE 61

SALICIONAL 61

VOIX CELESTE 49

4 FL. HARMONIC 61

VIOLINA 61

2 FLAUTINO 61

III CORNET 183

12-15-17

8 OBOE 61

VOX HUMANA 61

Tremulant

CHOIR 4 1/2": V-4. R-4. S-4.

8 DIAPASON 61

MUTED VIOLA 61

4 HOHLFLOETE 61

8 CLARINET 61

Tremulant

COUPLERS 22:

Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 24: GP-6. SP-6. CP-6.

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Gaul Works Performed

• Harvey Gaul's John Brashear Sings of the Night, scored for flute, oboe, two clarinets, two bassoons, horn, and harp, was performed by the Pittsburgh Chamber Music Society late in April; Dr. Gaul won the 1935 Art Society award with this work. Another of Dr. Gaul's works, Up Clinch Mountain, was included in the Shapiro String Quartet's final program of the season.

Bedell's Legende from France

• Robert Leech Bedell's Legende was broadcast April 25 by Edouard Commette playing in Lyons, France.

If You Happen to Be Interested

• "Pastor of Dahlem is forbidden by nazis to preach until further notice."

"Germans sentenced for hearing soviet radio."

"Germany denies women high-top leather boots."

Three headlines from the New York Times, May 15, pages 3 and 4. Merely to show what happens to free men and women who let mobs slowly vote politicians into universal power.

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8 Diapason (G)

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Gemshorn (G)

4 Diapason (G)

Stopped Flute (S)

GREAT: V-4. R-4. S-10.

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GEMSHORN 85

4 Waldfloete

Gemshorn

2 2/3 Gemshorn

2 Gemshorn

8 FRENCH HORN 73

HARP 49

CHIMES 21

Tremulant

SWELL: V-5. R-5. S-10.

16 STOPPED FLUTE 97

8 Stopped Flute

SALICIONAL 73

VOIX CELESTE 61

4 Stopped Flute

Salicional

2 2/3 Stopped Flute

2 Stopped Flute

8 OBOE 73

VOX HUMANA 61

Tremulant

COUPLERS 11:

Ped.: G. S.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 16: P-4. G-4. S-4.

Tutti-4.

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A.G.O. Activities

• Facts of interest to readers at large will be briefly reported here if received by the 15th of the month. Programs, to be mentioned here, must be of unusual character. Please send condensed reports, not newspaper clippings.

Fort Worth: The May event was a service in which several hymns were sung with descants and in faux bourdon styles. Three choirs combined.

St. Louis: The April 27 program, presented four "younger members of the Guild" in a concert of organ music in Kingshighway Presbyterian. Officers elected: dean, C. Albert Scholin; subdean, Christian Stocke; secretary, Wilhelmena Nordman; treasurer, Henry Walser.

Northern Ohio: They made a two-day affair of it May 10-11 in the annual spring convention in Toledo.

George Sawyer Dunham

• directed a chorus of 101 (46s. 28s. 13s. 14b.) and orchestra of 44 in the eleventh annual spring concert in Brockton, Mass., May 5, with such success that the Brockton Enterprise said it was "so good that exaggeration is difficult." Mr. Dunham's complete program included Constant Lambert's "Rio Grande," Mendelssohn's "Hymn of Praise," Dett's "Listen to the lambs," Weber's Frieschutz Overture, two movements of Dvorak's New World Symphony, and Mascagni's "Hymn to the sun." Both chorus and orchestra are composed of volunteer and semi-professional local musicians.

Hopkins & Rimbault Available

• A copy of the 1855 classic on organ building, The Organ and Its Construction, by Hopkins and Rimbault is available; pages are in splendid condition; the original binding has been replaced. Enquire of T.A.O.

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• Dr. Alexander McCurdy's tour included, in addition to the twelve engagements listed on April page 135, recitals in Williamstown, Lebanon, Reading, Wilkes-Barre, Mt. Holley, Los Angeles, and San Francisco. Dr. McCurdy's programs will be found on April page 135.

E. Arne Hovdesven

• has been appointed lecturer in church music and liturgics at Hamma Divinity School, Wittenberg College. His concert activities last season included engagements in four states. Mr. Hovdesven will spend the summer in Europe.

George Fischer

• of J. Fischer & Bro. sailed for Europe May 25 for his annual vacation abroad.

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PEDAL: V-2. R-2. S-5.

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16 **DIAPASON* 32**

BOURDON 44

Bourdon (S)

8 **Bourdon**

Bourdon (S)

GREAT: V-5. R-5. S-7.

EXPRESSIVE

8 **DIAPASON 73**

DULCIANA 73

MELODIA 73

4 **OCTAVE 73**

8 **TRUMPET 73**

CHIMES 25

HARP*

SWELL: V-6. R-6. S-12.

16 **BOURDON 97**

8 **VIOLIN DIAP. 73**

Bourdon

SALICIONAL 73

VOIX CELESTE tc 61

4 **Bourdon**

2 2/3 **Bourdon**

2 **Bourdon**

8 **OBOE HORN 73**

VOX HUMANA 73

Chimes (G)

Harp* (G)

Tremulant

*For later installation.

COUPLERS 11:

Ped.: G. S.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 18: P-5. G-5. S-5.

Tutti-3.

Combon couplers 2: P-G. P-S.

Crescendos 3: PG. S. Register.

Pupils' Recitals

• Dr. Henry F. Seibert presented six pupils in an organ concert in Holy Trinity Lutheran, New York, May 17; American compositions on the program were Russell's Bells of St. Anne and Yon's Hymn of Glory.

Frank Van Dusen presented Mario Salvador in recital in Kimball Hall, Chicago, April 26; American works on the program were Parker's Scherzo (from the E-flat sonata) and Sowerby's Pageant. Mr. Salvador also played May 16 in the University of Chicago.

Mr. Van Dusen presented Edward Crum in a senior concert May 25 at Wheaton College. Mable F. Weiger, Van Dusen pupil, is giving programs over WMBI Mondays at 6:00 p.m.

Winston Johnson, Van Dusen pupil, won the American Conservatory contest May 8 and will play Guilman's Concerto in D-minor (which is the concerto version of the familiar Sonata One) June 15 with orchestra in Orchestral Hall, Chicago.

Jamison with Austin

• J. B. Jamison has joined the staff of Austin Organs Inc. as Pacific coast representative. Mr. Jamison resided on the Pacific coast some years ago prior to his work in the east, and for a time he was associated with the Austin Organ Co.

D. Sterling Wheelwright

• assistant director of the Salt Lake Tabernacle choir, has been appointed organist of the Latter Day Saints Chapel, Washington, D. C., where he will also represent that denomination. He retains his title with the Salt Lake choir but temporarily leaves the work of music supervisor to which he was appointed in May 1936. In Washington he will give frequent organ recitals, direct the choir, and be in charge of the half-million dollar chapel, in which position he succeeds the late Edward P. Kimball. He continues as contributing editor to Educational Music Magazine, and will again for the second season be guest instructor in music at the University of Idaho. Mr. Wheelwright assumed his Washington duties May 15.

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